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ANGLO-SOVIET JOURNAL

The Quarterly Organ of

The Society for Cultural Relations between the Peoples of the British Commonwealth of Nations and the Union of Soviet Socialist Republics. The Society is a non-political organisation, founded in 1924, to diffuse information in both countries on developments in science, education, philosophy, art, literature, and social and economic life. It organises lectures, concerts, film shows, exhibitions, &c., and has the largest collection in Britain of information on cultural aspects of the U.S.S.R. Its library contains volumes in English and Russian, and members are entitled to take out books on loan, as well as to obtain reduced admission to many of the Society's functions and a reduced subscription to *The Anglo-Soviet Journal*. The minimum subscription is 5s. per annum.

Editorial Office:

14, KENSINGTON SQUARE, LONDON, W.8.

'Phone : WESTERN 1571.

CONTENTS

	<i>Page</i>
Joseph Vissarionovich Stalin	3
Welcome Guests	4
Dialectical Materialism and Historical Science. ACADEMICIAN VOLGIN	8
Historical Science in the U.S.S.R. DR. N. MATKOVSKY	13
The Fundamental Principles of Michurin Genetics. PROFESSOR I. E. GLUSHCHENKO	16
Soviet Literature. ALEXEI SURKOV	27
Soviet Ukrainian Literature To-day. PAVLO TYCHINA	32
Soviet Music. DMITRI KABALEVSKY	36
Book Reviews	43
S.C.R. Activities	48

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JOSEPH VISSARIONOVICH STALIN

Celebrated his seventieth birthday on December 21, 1949

A cable of good wishes was sent by the Chairman on behalf of the Society.

WE think it is useful to remind readers of Stalin's views on liberty, to reprint the pen-picture of Stalin, by Leo Feuchtwanger, published after his interview in January, 1937, and to give a list of those of Stalin's writings available in English.

"WE built this Society not for curbing personal liberty, but in order that the human personality should be really free. We built it for the sake of real personal liberty, liberty without quotation marks. . . . Real liberty exists only where exploitation is annihilated, where there exists no oppression of some people by others, where there is no unemployment or pauperism, and where a person does not tremble because to-morrow he may lose his job, his home, and his bread. Only in such a society is real liberty, both personal and every other form, possible."—(*Stalin in interview given to Roy Howard, of Scripps Howard Newspapers, March 1st, 1936.*)

FEUCHTWANGER wrote:—

"THE first immediate impression is that of extraordinary simplicity. In the course of a conversation of several hours I was unable to observe in him a single gesture suggesting a pose. Stalin in his words, is clear to incisiveness. He is ready to argue, does it well, and firmly defends his point. . . . He speaks with a frankness which impresses ; at the same time he is not without a certain, almost affable, sharpness. He has humour and appreciates humour well.

"One soon begins to understand why the masses not only respect but love him. He is part of themselves, he came from the masses, he is a true representative of the 160 million people of the Soviet Union, a more worthy representative than could be imagined by any artist. . . . Nothing human is alien to him. Stalin as he appears in a conversation is not only a great statesman, socialist, and organiser, but he is primarily a real man."—(*Pravda, January 13th, 1937.*)

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SOVIET GUESTS OF THE S.C.R. A GREAT OCCASION

THE Society had the honour and pleasure of welcoming, in October-November, 1949, a Soviet cultural delegation which came to Britain to mark the 25th anniversary of the foundation of the S.C.R. The six delegates were men of eminence in their own professions and in Soviet life as a whole, and their visit has left an unforgettable impression on all with whom they came into contact, not only of the confidence and integrity of Soviet intellectual life, but also of the warm human spirit by which it is informed. We regard their visit as a landmark in the Society's history and as a living example of the value of our work. The delegation was led by Academician V. P. Volgin (Vice-President of the Academy of Sciences of the U.S.S.R.) ; other members were Alexei Surkov, poet and editor of *Ogonyok* ; Professor I. E. Glushchenko, of the Institute of Genetics of the Academy of Sciences ; Dmitri Kabalevsky, composer and professor at the Moscow Conservatoire ; Pavlo Tychina, Ukrainian poet and translator ; Dr. N. V. Matkovsky, of the Institute of History of the Academy of Sciences ; and V. A. Fandyushin, Secretary to the delegation.

In planning the arrangements for the delegation, two complementary aims were borne in mind : to enable the British public to obtain first-hand accounts of recent Soviet developments in various fields, and to enable the members of the delegation to meet their British colleagues and as wide a circle as possible of those interested in improving friendly relations between Britain and the U.S.S.R. Though the time available for making arrangements was extremely short—the cable announcing the names of the delegates was received on October 12, and the delegates arrived on the evening of October 20—it is felt that these aims were substantially achieved, though the necessarily hurried organisation and the lack of press or radio publicity given to the visit, must have meant that many people who would have wished to hear and meet the delegates only learned too late of their presence in Britain.

A series of public lectures was arranged for the first week of the delegates' stay in London. Mr. Kabalevsky spoke on October 24 at the Rudolf Steiner Hall, with Mr. Alan Bush in the chair, preceded by a short pianoforte recital of Mr. Kabalevsky's work by Mr. Leonard Cassini. Mr. Surkov and Mr. Tychina spoke on October 22 at the same hall, when Mr. Arthur Calder-Marshall presided. Academician Volgin and Dr. Matkovsky lectured on October 26 on historical science, with Professor George Thomson in the chair, also at the Rudolf Steiner Hall. Professor Glushchenko lectured on Michurin biology on October 27 at the Beaver Hall, when Professor L. S. Penrose presided. Professor Glushchenko gave a further public lecture in the School of Agriculture, Cambridge, on October 28, and addressed smaller public gatherings in Edinburgh (October 31), Glasgow (November 1), and Aberdeen (November 2). Dr. Matkovsky lectured in the Department of History of Birmingham University

on November 2 (Academician Volgin being prevented by illness), and Mr. Kabalevsky addressed a lunch-hour meeting of Birmingham University students on October 27. Mr. Surkov spoke in Russian to students at the School of Slavonic Studies, University of London, on October 28, and, together with Mr. Tychina, spoke on literature to a number of smaller meetings in Scotland.

All the delegates were present at a 25th anniversary meeting arranged by the S.C.R. at the Kingsway Hall, on October 28. After an introductory speech by Mr. D. N. Pitt on the work of the Society, short addresses were given by Academician Volgin, Mr. Surkov, and Dr. Matkovsky. Mr. Gordon Sandison and Mr. Ivor Montagu spoke on behalf of the S.C.R., Mr. Martin Lawrence sang English songs, Mr. Kabalevsky played one of his own compositions, and Mr. Surkov recited two of his poems.

The delegates received, both from organisations and from individuals, far more invitations than time allowed them to accept, but Academician Volgin, Mr. Surkov, and Mr. Tychina were able to address large audiences at the meetings of the British Peace Committee on October 22 and 23. Professor Glushchenko, Mr. Kabalevsky, Mr. Surkov, and Mr. Tychina attended public meetings, at the invitation of the Scottish-U.S.S.R. Society, in Glasgow, Edinburgh, Hamilton, Aberdeen, and Dundee from October 30 to November 3. Academician Volgin attended the meeting in celebration of the 32nd anniversary of the U.S.S.R., organised at the Empress Hall, London, by the British-Soviet Society, on November 6, where Mr. Surkov was among the speakers and Mr. Kabalevsky played. Similar meetings were addressed by Dr. Matkovsky and Mr. Tychina, in Coventry, and by Professor Glushchenko in Manchester on November 6, and by Dr. Matkovsky in Liverpool on November 8.

In addition to giving lectures on their own subjects, the delegates paid a number of visits to places of special interest, and met experts in their respective fields. The whole party (with the exception of Mr. Kabalevsky, who was lecturing in London on that day), visited Cambridge on October 24, when Academician Volgin was received by the Vice-Chancellor and the Master of Trinity. Other members of the delegation were received by the Master of St. John's. Academician Volgin and Dr. Matkovsky visited the Institute of Historical Research of the University of London on October 25, and the School of Slavonic Studies on October 28. They went to Oxford on October 31 and met senior teachers in the faculties of history and Slavonic studies at a reception arranged by Professor Galbraith, Regius Professor of Modern History, and Mr. Christopher Hill, and met a large body of students in the same faculties at Balliol. Academician Volgin took the opportunity to call upon Sir Robert Robinson, President of the Royal Society. Academician Volgin also visited the Institute of Archaeology of the University of London, on November 8, and, as mentioned above, Dr. Matkovsky visited the Birmingham University Department of History on November 2.

A very full programme of musical engagements was arranged for Mr. Kabalevsky, who visited Birmingham on October 26 to hear a concert of Russian music given under the S.C.R.'s auspices at the Town Hall, by the City of Birmingham Symphony Orchestra, conducted by George Weldon. This was followed by an informal reception, and on October 27 Mr. Kabalevsky visited the Music Department of Birmingham University, returning to London in time to hurry out to Watford for a performance of Mr. Alan Bush's children's operetta, "The Press Gang," given by Watford Co-operative Society Education Department. Mr. Kabalevsky interrupted his visit to Scotland to fly back on November 1 in order to attend the Covent Garden performance of "The Olympians," at the invitation of Mr. Priestley, and was also able to hear "Peter Grimes" on November 9. Interviews were arranged for him with the Anglo-Soviet Music Press, the General Secretary of the Musicians' Union (Mr. J.

Hardie Ratcliffe), and the President of the International Society for Contemporary Music (Mr. Edward Clark). Mr. Kabalevsky attended the London Symphony Orchestra's rehearsal of their concert of English music at the Albert Hall on November 6, where he met Dr. Ralph Vaughan-Williams and Mr. Arthur Bliss, and visited the Royal Academy of Music, at the Principal's invitation, on November 8. On the same evening he took part in a concert of his works arranged by the Music Society of the London School of Economics.

Mr. Surkov and Mr. Tychina made a special study during their visit of the London Press, and spent nearly the whole of October 26 in seeing the editorial department of *Picture Post*, and going through *The Times Literary Supplement*, *The Daily Graphic*, and *The Daily Worker*, ending the day by watching *The Times* go to press. A visit to *The New Statesman* was paid on October 27, and Mr. Surkov made a special journey to Watford on November 8 to inspect the printing of *Picture Post*. He also met the Committee of P.E.N. on November 4.

Professor Glushchenko, whom we had the pleasure of congratulating, during his stay in Britain, on the announcement of the award to him of the Order of the Red Banner of Labour, was able to visit the Darwin Museum, at Downe (October 23), and a number of research centres. These included Rothamsted Experimental Station (October 25); the Department of Biometry and the Galton Laboratory at University College, London (October 27); Edinburgh University Department of Genetics and Animal Breeding, and the Scottish Society for Research in Plant Breeding, at Corstophine (October 31); Glasgow University Department of Genetics (November 1); the Rowett Research Institute, Aberdeen (November 2); the University College Botanical and Zoological Departments, Dundee (November 3); and the John Innes Horticultural Institute (November 8).

The delegation's very full programme included a number of social engagements, such as the reception given by the Society at the Savoy Hotel, London, on October 29, and a dinner at the House of Commons given by the Society's chairman, Mr. D. N. Pritt, K.C., M.P., on November 8, after which the visitors listened for a short time to the debate. An informal reception was given to Mr. Kabalevsky on November 4 by the S.C.R. Music Committee, and included a programme of his work performed by Leonard Cassini (pianoforte), Ivry Gitlis (violin), Michael Head (baritone), the W.M.A. Singers (conducted by Alan Bush), and the composer himself. Mr. Kabalevsky and Mr. Surkov also paid a two-day visit to Yorkshire, arranged by the Bradford and Sheffield branches of the S.C.R. At Bradford, on November 2, they attended a "25th Birthday Party" (complete with cake and candles), and addressed members and friends; after a morning tour of the Yorkshire moors by car, they went on to Sheffield, where they visited the City Library, took tea with the Lord Mayor, dined with members, and addressed a public meeting.

It proved possible to fit in several smaller gatherings between the public lectures and the special visits and interviews undertaken by the delegates. Mr. Surkov and Mr. Tychina, for example, had a long and useful conversation with the Committee of the Writers' Group on October 27, at which possibilities of improving the exchange of material were discussed. Dr. Matkovsky discussed the same subject with members of the S.C.R. Education Committee on November 5. Academician Volgin and Dr. Matkovsky met a number of historians informally at the S.C.R. on November 3, and a similar meeting with biologists was arranged for Professor Glushchenko on October 26. Because of the many questions remaining unanswered for lack of time at his public meeting, Professor Glushchenko met questioners at the S.C.R. on October 29, while a special question-and-answer meeting with Mr. Kabalevsky was arranged for music critics and composers on November 4.

Members who use the S.C.R. Library and attend the Russian conversation evenings had the opportunity of meeting Mr. Surkov and Mr. Tychina, who

answered questions and read some of their poems, on October 29, and Mr. Surkov and Dr. Matkovsky on November 5.

The foregoing very compressed narrative will, it is hoped, give some idea of the many activities of the delegation. There were many other equally pleasant and even less formal encounters, from tea with the S.C.R. staff to a 7 a.m. tour of Sheffield, a walk through the Gorbals led by a dismounted taxi-driver, visits to all kinds of London sights, from Westminster Abbey to speakers' corner at Hyde Park, and personal contacts with old and new friends.

The delegation's visit has been a most important event in the life of the S.C.R. and in the development of Anglo-Soviet cultural relations. It has proved a great stimulus and encouragement to those already engaged in furthering those relations, and has done much to help the understanding of those not already convinced of the necessity and possibility of such relations. It would have contributed still more to this end had it not been for the curious neglect by the British Press and radio of an opportunity to discover that the Iron Curtain existed only in their imagination, and of an opportunity to acquaint their public with first-hand information about such subjects as "Lysenko biology" and "musical purges in Moscow," on which they have for some time purveyed many column-inches of second-hand misinformation. In response to many requests, the delegates gave a Press conference on October 22, the morning after their arrival, but on discovering that they were not surrounded by an iron curtain, the majority of the Press appeared to lose interest in them. A detailed analysis of the Press treatment of the visit is in course of preparation. As regards the B.B.C., an invitation to broadcast on the East European service was received, and declined on the grounds that the delegates were unwilling to spend their already far too short time in Britain on doing something which they could do from home. No invitation was received from the B.B.C. Home Service, who were presumably too busy preparing a programme (broadcast on November 17) entitled "Getting to Know the Russians," to permit their listeners to get to know the Russians at first-hand.

The undoubted success of the delegation's visit is due in no small measure to the efforts of the members and staff of the S.C.R., for their part in organising and supporting arrangements made at very short notice. But most of all it is due to the delegates themselves, because of their vigour and sympathetic understanding, their patience in answering and their penetration in putting questions, and their stature as representatives of their own country and of humanity generally—qualities which are immeasurably important in the task which we share with them, the task of creating friendship between peoples and so ensuring the peace of the world.

SOVIET MUSIC—*Continued from Page 42*

as the struggle of two trends in philosophy—materialist and idealist—is a fact which may not please everybody, but can nevertheless not be denied.

As I have said, this struggle assumes specific forms in our country, where formalist æsthetics has been fully unmasked, and where formalist creative work finds no soil for its development.

But there ought not to be any doubt that with the gradual consolidation the world over of democratic ideas and principles, art, and especially music, will again play a rôle of immense social significance; that the principles of realism will triumph, and that the present wall between the bourgeois individualists and the people will collapse.

We believe in the coming flourishing of art, of the new socialist art, because it has its foundations in the laws of development of human society, in the laws of its cultural development, and in the laws of development of its art!

Translated by Harold C. Feldt.

DIALECTICAL MATERIALISM AND HISTORICAL SCIENCE

By Academician V. P. Volgin

VICE-PRESIDENT, U.S.S.R. ACADEMY OF SCIENCES

DURING the years which have passed since the great October Socialist Revolution, Soviet historical science has had many successes. But among its achievements there is one of fundamental importance, an achievement of principle which to a very decisive degree has made possible all the others. That achievement is its mastering of the method of dialectical materialism. The history of the development of Soviet historical science is the history of the spread of the Marxist-Leninist or materialist conception of history, its victory over historical idealism and its survivals, and over every kind of distortion of Marxism and Leninism. It is with this fundamental question of the method of dialectical materialism in its application to the study of the historical process that I wish to deal in my lecture. My colleague Matkovsky will tell you of the concrete achievements of Soviet historical science, and particularly of the work being done on the history of Great Britain.

Materialist traditions in Russian historical science were already formed by the time of the October Revolution. First place in this heritage of the pre-October period is rightly held by the works of Lenin and Stalin.

Lenin's book, "The Development of Capitalism in Russia," may be considered a model of the application of the materialist method to the study of the economic history of a country. A considerable influence on the further development of historical thought in Russia was also exercised by Lenin's book, "Who are the 'Friends of the People' and How Do They Fight Against the Social Democrats?" This book in no small degree facilitated the understanding of social evolution as the natural history of the development of social and economic formations. No less important for historical science were the economic and philosophical works of Lenin, which powerfully stimulated the reception by our science of the materialist view of the phenomena of social development. Stalin's book, "Marxism and the National Question," by its analysis of the problem of the origin of nations and its characterisation of the national movement and its historical significance, laid down the principles which cannot be ignored either by historians of Western Europe or by historians of Russia, or by those of the East. In spite of the existence of these materialist traditions, idealist and vulgar materialist views of history were still extremely influential in the first years after the October Revolution on nearly all sectors of the historical front. A struggle went on in the ideological sphere which reflected the struggle of classes in our country. In order fully to reveal all the new possibilities made available to Soviet historians when they mastered the scientific method of dialectical materialism, it was necessary to subject all these conceptions of history, inimical to its true scientific understanding, to a searching criticism. During these 30 years we have, in fact, put forth a tremendous critical effort which cleared the way for the victory of Marxism-Leninism in our historical science.

What is dialectical materialism? Stalin gives the most profound elaboration and clear exposition of its basic principles in his work, "Dialectical and Historical Materialism." He writes:—

"Dialectics does not regard nature as an accidental agglomeration of things, of phenomena unconnected with, isolated from, and independent of, one another, but as a connected and integral whole, in which things, phenomena, are organically connected with, dependent on, and determined by one another. . . . Dialectics holds that nature is not a state of rest and immobility, stagnation and immutability, but a state of continuous movement and change, of continuous renewal and development, where something is always arising and developing and something is always disintegrating and dying away."

This movement, dialectical materialism teaches us, is not movement in a circle, a simple repetition of what has more than once occurred. "Nature," says Engels, ". . . does not move in an eternally uniform and constantly repeated circle, but passes through a real history." This movement should also not be conceived of as a simple accumulation of purely quantitative changes, of quantitative growth. In nature gradual quantitative changes lead to qualitative changes, which take place in the form of leaps from one state to another. Finally, dialectical materialism asserts that internal contradictions are inherent in the phenomena of nature, and therefore that the process of development takes place through the struggle of opposite tendencies conditioned by these contradictions.

The whole world presents itself from the dialectical point of view in the shape of a process conforming to law: it must be studied in continuous movement, change, transformation, and development,—in other words, historically. This process of coming into being and disappearance, of constant struggle between what is dying away and what is coming into existence takes place, according to dialectical materialism, outside and independently of our consciousness. It is an objective process taking place in the material world. Matter is an objective reality, it is primary; mind, which is a reflection of matter, is secondary. Matter is not the product of the spirit: the spirit is itself only the highest product of matter.

The fundamental principles of dialectical materialism, being applied to the life of society, for the first time put the study of society on a genuinely scientific basis, and provide research with the key to the scientific understanding of social phenomena. Dialectical materialism teaches us to examine all phenomena in their historical connection. Although social phenomena conform to their own specific laws, nevertheless the general laws of materialist dialectics also extend to the social life of men.

The scientific grasp of the phenomena of social life, just like those of nature, is possible only when they are regarded in their development and inter-connection. "If the world is in a state of constant movement and development, if the dying away of the old and the emergence of the new is a law of development, then it is clear that there can be no 'immutable' social systems, no 'eternal principles' . . . 'eternal ideas'." "Every social system and every social movement in history," writes Stalin, "must be evaluated not from the standpoint of 'eternal justice' or some other preconceived idea . . . but from the standpoint of the conditions which gave rise to that system or that social movement, and with which they are connected."

The process of social development, granted all the respects in which it differs from the processes taking place in nature, cannot be regarded nevertheless as an accidental jumble of events. It is a process which conforms to law. The task of historical science (or, in the narrow sense of the word, the science of the historical development of society) is to discover the specific laws which govern this development of society.

History, to use Lenin's expression, is a process of "natural history." Recognition of this has tremendous theoretical and practical importance. "If the connection between the phenomena of nature and their interdependence are laws of the development of nature," Stalin writes, "it follows too that the connection and interdependence of the phenomena of social life are also not something accidental, but laws of the development of society. Hence social life, the history of society, ceases to be an agglomeration of 'accidents,' and becomes the history of the development of society according to regular laws. The study of the history of society becomes a science."

We know already that for dialectical materialism matter represents objective reality, existing outside the mind and independent of the mind, that dialectical materialism regards mind as the product of matter, as the reflection of existence. From this also there follow conclusions of exceptional importance for historical science. Stalin formulates them as follows in his work "Dialectical and Historical Materialism":—

"If nature, being, the material world is primary, and mind, thought, is secondary, derivative if the material world represents objective reality existing independently of the mind of men while the mind is a reflection of this objective reality, it follows that the material life of society, its being, is also primary, and its spiritual life secondary, derivative, and that the material life of society is an objective reality existing independently of the will of men, while the spiritual life of society is a reflection of this objective reality, a reflection of being."

The task of historical science is constantly to discover the laws of the material existence of society and, basing itself on understanding the process of its material development, to explain its spiritual life, the ideas and political institutions dominant in society.

From the standpoint of dialectical materialism true science is objective science—i.e., science which truly reflects the objective world, and in the case with which we are concerned here, science which truly reflects the objective development of human societies. It is only such historical science that is needed by the working class, by Socialism, for it alone can provide a true orientation amidst the phenomena of social life. It was precisely because the historical teaching of Marx discovered the objective laws governing social development that Socialism was transformed from Utopia into science.

The objectiveness of genuine science is by no means identical with bourgeois "objectivism" which pretends to have risen above any definite country, any definite historical periods, or any definite classes—while in reality acting usually as an apologist for bourgeois reality. The objectiveness of Marxist historical science, far from contradicting partisanship, is, on the contrary, linked with it in dialectical unity. "Materialism," wrote Lenin, "includes in itself, so to speak, partisanship: it obliges one in every evaluation of an event frankly and openly to take one's stand on the viewpoint of a definite group of society." But as that social group is the foremost class of modern society, the working class, and as the objective historical process leads inevitably to the triumph of that class, the materialist, just because of his partisanship, is capable of a much more consistent objectiveness than the bourgeois "objectivist": "He applies his objectivism more deeply and more fully" (Lenin).

Dialectical materialism does more than pose before historical science the problem of discovering the objective laws governing the historical process. Making use of the method of dialectical materialism, Marx and Engels greatly aided the solution of that problem by discovering the fundamental laws of social development. Their teaching concerning the productive forces and their role in the historical process, their teaching concerning relations of production and social and economic formations, their teaching concerning the class struggle and the social revolution—all these great generalisations by Marx and

Engels, reposing upon colossal factual material accumulated by all the preceding development of human knowledge, are in their turn, in the hands of Marxist historians who know how to use them as a powerful instrument in further historical research.

The founders of the materialist conception of history anticipated the possibility of a distorted and incorrect application of their principles, and more than once uttered warnings against such an application. You probably know the observations on this question made by Marx in his letter to the Editor of "Otechestvennye Zapiski": they are printed in his "Select Correspondence." Here Marx insistently points out the necessity of studying the history of the development of every society in all its concreteness, and vigorously protests against the metamorphosis of the conclusions to which he had come in respect of the countries of Western Europe, "into an historico-philosophic theory of the *marche générale*, imposed by fate upon every people, whatever the historic circumstances in which it finds itself." For "events strikingly analogous, but taking place in different historic surroundings, led to totally different results." And Marx goes on to contrast this barren schematicism with the line of study which he considers fruitful: "By studying each of these forms of evolution separately and then comparing them, one can easily find the clue to this phenomenon; but one will never arrive there by the universal passport of a general historico-philosophical theory (explaining everything all at once because it explains nothing), the supreme virtue of which consists in being super-historical."

We find Engels, too, making a similar observation. "The materialist method turns into its own contradiction," writes Engels in his letter to Ernst, "when it is used not as a guiding thread in historical research, but as a ready-made pattern on which historical facts are cut out and re-made." Just as Marx in his letter to "Otechestvennye Zapiski" pointed out the necessity of studying the concrete facts of the economic life of Russia in order to understand the future of Russia, so Engels in his letter to Ernst underlines how impossible it is to form a correct judgment of Norwegian affairs without studying the concrete history of Norway. In another of his letters addressed to Schmidt, Engels characterises very harshly the people who do not understand the importance of studying historical concreteness. "The materialist conception of history now has a multitude of friends for whom it serves as an excuse for not studying history," he writes.

Lenin also paid great attention to the struggle against schematicism and abstractness in approaching the phenomena of social life, the struggle for "concreteness." Even in his early work, "What are the 'Friends of the People'?" he protested against barren *a priori* arguments, against philosophico-historical theories which replaced the study and analysis of real facts and burst like soap bubbles. In his article "Karl Marx," Lenin emphasised not only the unity of the historical process and its conformity to law, but also its multi-formity and contradictoriness. Marxism provided the guiding thread enabling one to find one's way about the seeming labyrinth and chaos of phenomena: it provided important models of historiography. But this is far from signifying that the followers of Marx have no need to study concrete history. Lenin always condemned, in the sharpest possible way, any inclination to seek replies to concrete questions in the logical development of general truths instead of through concrete analysis. "Sociological" meditations of this kind represent, in his opinion, "the vulgarising of Marxism, and nothing but a mockery of dialectical materialism." The basic principle of dialectics, Lenin said, was "to examine concrete questions in all their concreteness." It is extremely significant that in 1914 Lenin had to return once again to the same theme of concreteness, when defending against Rosa Luxemburg the Bolshevik position on the question of the right of a nation to self-determination. "The uncon-

ditional demand of Marxist theory when discussing any social question whatsoever," he wrote, "is to put it in a *definite* historical framework and then, if it is a question of one particular country . . . to study the concrete peculiarities which distinguish this country from others within the limits of the same historical epoch."

History-writing before Marx, even in the age when it flourished most, could not create a firm basis of method for historical science. The historians of the first half of the nineteenth century posed the problem of conformity to law in history, but did not solve it. In recent decades historians have reached a considerable degree of perfection in the technique of historical research and have greatly expanded, thanks to the success of archaeology, the chronological framework of history. But the bourgeois historians have almost completely renounced attempts to establish the general laws of historical development. In those cases where such attempts were made, they bore witness only to the impotence of historical thought which could not rise above eclecticism.

The historians who have remained outside the sphere of influence of dialectical materialism are more and more frankly drawing their skirts aside from the past of their science. Many of them zealously emphasize the impossibility of discovering objective laws of the historical process, or the impossibility of even applying the conception of objective law to that process. There is even a "theoretical" foundation for such an attitude set forth in the works of the representatives of the reactionary neo-Kantian philosophy, Windelband and Rickert. The historians infected with this philosophy are capable at best of providing some systematic exposition of the crude facts they have accumulated. The discovery of the laws governing historical development and the inner connection of phenomena is a task beyond their powers to perform. Those of them who nevertheless do attempt it appear unable to go beyond an eclectic synthesis of earlier and long out-dated theories.

By the side of the eclectics, the direct and frank supporters of idealist conceptions, there is in Western Europe and America a small group of historians, for the most part working in economic history, to whom materialist tendencies are not entirely alien. In this group, however, chief place is held by the simplified propositions of so-called "economic materialism," and there is lacking an understanding of the dialectical character of the historical process. The historians of this group, while producing valuable special research, prove unable to conceive of the inter-connection of the economic, political, and cultural phenomena in the life of society, unable to grasp the historical process as a whole.

Experience in the sphere of historical research during the last decades has convincingly demonstrated that the further development of historical science is impossible either on the basis of idealist philosophy or on that of vulgar "economic" materialism. Historical science, as one reflecting the objective historical process in all its concreteness, in all the peculiar variety of forms which it assumes in various human societies, and being at the same time a science which generalises and establishes the laws governing historical development, can be built only on the basis of dialectical materialism.

Of course, the recognition of this truth is not the exclusive privilege of the historians of our country. It is bound up not with national character, but with a definite class ideology—the leading class of our times—the proletariat. And we can record with satisfaction that in recent years the methodology of dialectical materialism has claimed more than a few victories among progressive historians of the West.

Only dialectical materialism provides a reliable guiding thread which allows us to find our way correctly in the seeming chaos of social phenomena and to foresee their further development. And foresight is the main task of social science.

Translated by ANDREW ROTHSTEIN.

HISTORICAL SCIENCE IN THE U.S.S.R.

By Dr. N. V. Matkovsky

Reader in Modern History at the Institute of History
of the Academy of Sciences

I appear before you to-night as one of the representatives of Soviet historians. To what Academician Volgin, the Vice-President of the Academy of Sciences of the U.S.S.R., has said, I should like to add what I think may help you to form an opinion of the scale on which historical science in the U.S.S.R. is developing. Moreover, I think it will not be without interest for you to hear something about the way in which the history of Great Britain is studied in our country.

History, as you have just heard, is in the U.S.S.R. a genuine science. It has its firm foundation in the theory developed by Marx and Engels, Lenin and Stalin. Moreover, all branches of knowledge in the U.S.S.R. serve the people. All of them, including the science of history, are indissolubly bound up with our Socialist construction. May I give you one example? During the years of Soviet power there has for the first time been written the history of a number of peoples of the U.S.S.R. who previously had no written history of their own. The history of the Georgian, Armenian, Kazakh, and other peoples has been brought into being. There is no people now in the U.S.S.R., large or small, whose past is not being studied by our historians.

Much work has been done in the study of such outstanding events in the world history of the first half of the 20th century as the great October Socialist Revolution of 1917 and the great Patriotic War of the Soviet people. These events attract the interest of Soviet historians most of all, since they study the history of the U.S.S.R. not in isolation but as a part of world history. We have already begun the research for producing a history of the great Patriotic War of 1941-45. Soviet historians have prepared several volumes devoted to world history. Text books for our higher educational institutions have been produced—five on the history of the ancient world, about ten on medieval history, and so on. A very great deal of work has been done by our historians in the study of the 19th century; and international relations in that century, and the first World War, are being studied in particular detail.

The Soviet State provides large resources for the maintenance of our research institutions; and a large part of these resources goes to the maintenance of those institutes which are engaged in historical research.

Of the eight departments in the Academy of Sciences of the U.S.S.R., three are engaged in one form or another of historical research, while one is almost entirely devoted to questions of history. This is the Department of History and Philosophy, which includes eight research institutes, two permanent commissions, the Museum of the History of Religion, and the archives of the Academy of Sciences. All the Academies of Sciences of our Union Republics have their own Institutes of History. Apart from this, of course, each University has several historical Chairs (the history of the U.S.S.R., general history, history of the Middle Ages, &c.). The general guidance of historical research is in the hands of the Institute of History of the Academy of Sciences of the U.S.S.R. The Institute has at its disposal the Fundamental Library of the Social Sciences, which numbers two-and-a-half million books.

A vast amount of work in our country is being done in connection with historical archives. In the main we succeeded in saving our archives from the German invaders.

There is full freedom of access in the Soviet Union to the historical archives for persons carrying on scientific research; and we have a special institution of higher education for the training of learned archivists.

It is perhaps appropriate at this point that I should say that our historical science is self-critical. Theoretical criticism and self-criticism is a law of development of Soviet historical science. Around all our Chairs of History and in all our institutions, discussions are constantly going on. Works of scholarship are subjected to debate in the course of which all the specialists in the particular sphere involved (ancient and medieval history, modern world history, history of the U.S.S.R., &c.) can and do freely express their opinion on the substance of the work, thereby rendering invaluable aid to the author. We have among us no competition between historians, no commercial secrecy in their midst. These conceptions are alien to us.

Stalin's call to scientific audacity, to independent creative work, has given an immense impetus to the development of Soviet historical science, no less than to the other sciences. And on this I want to make plain that there is no arbitrary tendentiousness in the sphere of our historical science, because as you heard earlier we fight for the strictly scientific character of the study of history. We encourage independent thought, bold new generalisations, but at the same time we require the most painstaking and scrupulous testing of those thoughts and generalisations by facts, and testing of the facts themselves.

A few words about the main divisions of our historical work. They are, first, the publication of new sources (first and foremost for the history of our own country); secondly, the study of documentary sources; thirdly, research work proper, the preparation of monographs; fourthly, the preparation of works of a broad generalising character.

We make full use of the historical work of foreign scholars which has scientific value, including that of British historians. Moreover, we have published a number of translations. Quite lately we have published the works of such English historians as Christopher Hill (his "English Revolution, 1640"), Holorenshaw ("The Levellers and the English Revolution,") and others.

I come now to the question of the study of the history of Great Britain in our country, and will touch on only a few of the works published in recent years by Soviet historians. Among them I may mention the work of Professor Kosminsky, "Studies in the Agrarian History of England in the 13th Century." This book was published in 1947. Earlier, before the war, Kosminsky published "The English Village in the 13th Century."

I hope it will not be an exaggeration to say that Soviet historical science has made a serious contribution to the study of English agrarian history. I should mention the work of Professor Arkhangelsky, "The Agrarian Legislation of the Great English Revolution, 1643-1648." In this work of two volumes the agrarian changes which took place in England in the middle of the 17th century are examined in detail. In passing, I may mention the warm tribute which Arkhangelsky pays in his preface to those English historians who helped him in his work, though unfortunately the majority of them are no longer with us.

In connection with the 300th anniversary of the great English Revolution, the Institute of History has prepared a large collective work under the editorship of Academician Kosminsky, which deals with the economic history of England in the 18th century, the struggle of class and parties during the revolution, and the development of social and political ideas. Another collective work, the volume in our Academy's series on world history dealing with the second half of the 18th century, has chapters on such important questions in the history of England as the Agrarian and Industrial Revolutions of that century, the American Revolution and the development of English culture in the 18th century. This work is edited by Academician Volgin. He is also

publishing, with his own introduction and commentaries, a series of historical works under the general title of "Forerunners of Socialism." Of these a translation of More's "Utopia" has already appeared, while a collection of Gerard Winstanley's pamphlets and a volume of the selected works of Robert Owen are at the printers.

The Soviet historian, Semyonov, has written "Enclosures and Peasant Movements in England in the 16th Century" (published in 1949 by the Academy of Science of the U.S.S.R.). This book, as the title indicates, is devoted to one of the most interesting problems in the history of the primitive accumulation of capital—the history of enclosures at the end of the 15th century and in the 16th. Marxists will know the vivid characterisation of that process given by Marx in Chapter 24 of the first volume of "Capital."

Professor Semyonov is continuing his researches. At present he is working on the process of enclosures in the second half of the 16th and the first half of the 17th.

Of works dealing with a later period, I may mention as an example Halperin's "Anglo-Japanese Alliance," published in 1947. The book studies the history of Anglo-Japanese relations in the period between 1902 and 1921. I can mention in another sphere the book on which the Soviet historian Lyubimenko is working—a monograph on Anglo-Russian relations in the first half of the 18th century.

But without attempting to enumerate all such works, I must emphasize that Soviet historians, and indeed the Soviet people, display a lively interest both in the remote historical past and in the modern history of Great Britain. As an illustration I may give you the following few examples. During the three years 1946, 1947, and 1948 alone several hundred works, including historical works, have been translated in the Soviet Union from English into the languages of the peoples of the U.S.S.R. The total print of these books runs into several million copies: and they have appeared in the Russian, Ukrainian, Belorussian, Kazakh, Tadzhik, Bashkir, Estonian, Tatar, and other languages of the U.S.S.R.

I think that this fact alone is convincing evidence that those who shout so much about the alleged "Iron Curtain," and particularly in Great Britain, are applying at the wrong address.

Our historians, young and old—our whole people—study England, the life and customs of the British people, their rich history, in the works of the best writers in the English language which we try to translate and spread. I will say more: during these same years that I have reviewed, there have appeared in my country, the Soviet Union, several hundred thousand copies of English works in the original. They are read by school children, by students, by all who study the English language—a language which we hold in high esteem.

May I mention one more example? In our schools the study of the history of your country occupies a very substantial place in the syllabuses beginning from the fifth class—i.e., from the age of twelve; and you should not find fault with us for that. It is not our fault that these ancient islands of yours have such an eventful history.

Soviet historians try in every possible way to make their own useful contribution to the cause of true progress, in the struggle for the peace and happiness of the peoples. In not a single work published by a Soviet historian, however much you might seek, will you find slanders against the British people or any other. You will not find among us so-called "scientific" research calling for, or justifying the necessity of, war against any nation. Such research, such historians we have not amongst us.

All we Soviet historians strive in our work to further the cause of mutual understanding between nations. We respect the past of other peoples, and treat it with care. Our historians devote every effort to display objectively all the best in the history of other peoples. *Translated by Andrew Rothstein.*

THE FUNDAMENTAL PRINCIPLES OF MICHURIN GENETICS

By Professor I. E. Glushchenko

I.—INTRODUCTION

THE July-August Session of the Lenin All-Union Academy of Agricultural Sciences was one of the outstanding events in the scientific and ideological life of the Soviet people. That is why the proceedings of the Session excite the lively interest of all Soviet people.

This interest is understandable. Biological science is the foundation of agronomy, and it illuminates the way ahead for practical medicine. Only in the U.S.S.R., with dialectical materialism as the basis of the Marxist-Leninist world outlook, are all the conditions assured for the development of agronomical science. Thus it is not surprising that only in our country, thanks to the works of Timiryazev, Michurin, Williams, Lysenko, and other scientists, has agronomy developed from an empirical science to a profound theoretical science which now makes possible the correct and effective solution of practical problems of agriculture.

In his report, "The Situation in Biological Science," made at the July-August Session of the Academy, Academician Lysenko pointed out: "Agronomical science is concerned with living bodies—with plants, animals, and micro-organisms. Therefore, included in the theoretical basis of agronomy is the knowledge of biological laws. The more deeply biological science reveals the laws of life and development of animate bodies the more active is agronomical science."

It is interesting to note that two weeks before the session of the All-Union Academy of Agricultural Sciences, the Eighth International Genetics Congress completed its work after meeting for seven days in Stockholm, where over a hundred papers were read. Why did this Congress attract so little attention? Its organisers had intended to make the Congress a real event. Wasn't it important to know what the spokesmen of Weismanism were recommending; how they proposed to improve agricultural plants and domestic animals? What was there to report? Let us turn to the "Abstract Book" containing summaries of the papers. Among many summaries let us dwell on what was most "essential," on what engaged the minds of the Morganists. Here are some examples:—Linder's paper was entitled: "The Ability to Move One's Ears." The thesis of Romanus was: "Heredity of a Long Second Toe."

In the numerous series of papers on the genetics of man, the paper submitted by F. I. Seymour: "Artificial Insemination of Man," is of particular interest. Part of the summary of this paper reads: "Artificial insemination in human beings has been proved to be of great practical value, and the general acceptance and extending use of the procedures involved has led to the establishment of a new speciality. . . . (Page 121).

This new speciality practised by Seymour and others like him has, according to Seymour, provided an "invaluable measure which can be widely used to increase the birthrate, and therefore also marital happiness, and to decrease the incidence of divorce. When artificial insemination is practised in accordance with the principles of eugenics, the possibility of producing superior children is rendered actual. Hence, for the first time, positive eugenics becomes practicable." (Page 121).

And so the Eighth Genetics Congress, which shared the views of Seymour, admitted that (1) the principal work in the last ten years (the Seventh Genetics Congress took place in 1939) reduced itself to the study of problems such as human artificial insemination; and (2) up till now genetics had been completely divorced from practice, but now, as a result of intensified work in eugenics, it had come closer to "practice."

It is now clear why a full half-year before the Congress, its organisation committee resolved to "exclude from the plan of work of the Congress papers dealing with the application of genetics to plant and livestock breeding," and why at the Congress it was decided that "the content of papers on the genetics of man was not subject to any restrictions."

According to a report in the magazine "Nature" (1944, Vol. 153, June 24th), the English Genetics Society organised in April, 1944, in London, a discussion on "The Application of Genetics in Plant and Animal Breeding." Opening the meeting, Dr. Darlington, President of the Society, declared that "genetics" owes a debt to plant and animal breeding both for its foundation and its development. If the purpose of agriculture in the future is to be the highest production, genetics will have the opportunity of repaying this debt. The object of the symposium was to discuss whether genetics has the capacity to do so." Dr. Mather, the next speaker, asserted that "the progress of genetics has not yet led to the marked advance in plant and animal breeding which has been so confidently expected in the past. . . ." Dr. Walton said quite truly: "Livestock is improved as a direct result of better nurture. . . . By feeding animals individually, and successively raising the plane of nurture and by selecting these genotypes which respond, the breeder directs the evolution of superior strains. In the past, nutritional research and genetics have been carried out in isolation."

These frank admissions by English geneticists must not be forgotten. They are very symptomatic of the failure of idealist geneticists to solve problems of practical importance. In view of the results of Mendel-Morganist genetics the July-August Session of the All-Union Academy of Agricultural Sciences, had grounds for the condemnation of modern Weismanism as a sterile trend.

The Academy unanimously recognised that Michurin's teaching is the basis of scientific biology, and that it alone offers man possibilities of changing animate nature and placing it at the service of our socialist society.

In the Soviet Union, where large-scale socialist agriculture is steadily becoming stronger and developing, the need for such a science is great. In its turn, science, by penetrating into practice, develops itself. Michurin wrote: ". . . the collective farm system by means of which the Communist Party is beginning to carry out the great task of renewing the land, will lead toiling mankind to real power over the forces of nature. The great future of all our natural science is on the collective and state farms." In our socialist society there is a unity of science and practice; they interact and enrich one another. This explains the keen interest of our people in the development of biological science. This explains the violent opposition with which the Morganists greeted the victory of the Michurinists. This also explains the joy and pride in Soviet science expressed by our friends abroad.

The victory of Michurin's materialist teaching over idealism and reaction in biology was not easily won. It was preceded by discussions lasting many years, by debates between Darwinists and anti-Darwinists, Michurinists and

anti-Michurinists, between materialists and idealists. This victory was the outcome of continuous effort and hundreds of experiments by many scientific and practical workers all over the Soviet Union. In this struggle much is due to one man. Boldly and resolutely, with the passion and steadfastness so typical of him, Academician Lysenko exposed Weismanism. The difficulties were enormous but he advanced steadily, upholding materialist principles in biology, championing Michurinism.

II.—OBJECT OF INVESTIGATION

When the reader makes his first acquaintance with Lysenko's works, he is unable to decide immediately what the author is—physiologist, plant breeder, agrotechnician, geneticist, specialist in grain or industrial crops, sylviculturist, or entomologist. All these problems come within his scope.

But what is Lysenko after all?

Concretely, Lysenko is the creator of a new science. He is an agrobiologist. What then is agrobiology, what is its content? Here is the answer.

The basic problem of agrobiology is to reveal the causes for the actual phenomena which the plant or animal breeder must direct. Agrobiology may be defined as the science of general biological laws operating in agricultural production. To obtain the quantity of plants or animals needed in practice, it is essential for agrobiology to grasp the complex biological inter-connections, the laws of life and development of plants and animals. This is essential if the plants are to be provided with the necessary conditions and protected from common biological and climatic hazards. This is necessary to ensure the greatest possible benefit to mankind.

The starting point of agrobiology is the theory of the development of living organisms, or Darwinism. But agrobiology does not confine itself to the teachings of Darwin, for, as is known, Darwin was not concerned with the actual causes of variations in plants and animals, whereas agrobiology is principally interested in these causes. Without a knowledge of these causes, science at best is limited to classification and not to living creative work. The basis of agrobiology is Michurinist genetics, the science of heredity and its variability. Heredity, according to Lysenko's formulation, is that property of plants and animals which makes them require definite conditions for their life and react to these conditions in a definite way. When these requirements are known, man can create suitable conditions and receive from the plants and animals all that they can give. Agrobiology teaches that the requirements of a given organism are relatively limited; they have their relative minimum and optimum. If the requirements of the plant are known, these minima and optima can be shifted to suit the needs of man. A distinct change in the normal requirements of an organism is possible only by acting on the organism with suitable conditions of life at definite stages of its development.

By what are winter and spring properties conditioned? Some geneticists—Mendelists—asserted that these characters are controlled by one hereditary particle, the gene, others said two genes, still others made the fate of winter properties dependent on many genes. In any case, it was claimed that winter and spring properties could never be controlled by man. This is a striking example of how reactionary genetics with its genic combinations, in practice enfeebles the experimenter. When it is known, for example, that winter wheat plants in the first period of their life require a definite complex of conditions, among which a low temperature is the leading factor, anyone can, like Lysenko, direct these requirements—he can vernalise winter plants, sow in the spring, and harvest a crop.

When the nature of the phases of vernalisation are revealed, it becomes possible not only to direct the development of one generation of plants but also

to fix the variations obtained in the offspring. If, for example, the vernalisation phase for the winter wheat variety Cooperator at a temperature of 0° to 5° takes 40 days, it is also possible at a temperature of 10° to 15°, but it will require a much longer period. It is evident that by vernalising this wheat in a series of generations at a temperature of 10° to 15° its normal requirements can be shifted in such a way that the wheat will "forget," as it were, its old path of development. Its requirement norm will become, not cold, but warmth. In his experiments on the wheat variety Cooperator, Lysenko showed for the first time that by means of vernalisation, a winter culture changes its hereditary basis and turns into a hereditarily spring culture. This was an outstanding achievement of the new Michurinist genetics.

III.—METHOD OF INVESTIGATION

Modern biology has accumulated mounds of facts. However, according to Academician V. Williams: "It is not always possible to understand the essence behind these mounds of figures, charts, and tables. It has already become a commonplace to say that in modern science, generalisation lags behind the accumulation of facts. Most contemporary scientists cover up an inability to think and reason dialectically with a mass of observations and facts, with masses of figures and tables. For science, the latter are as necessary as air, but by themselves they still do not make a science. These are the stones which we use in building the splendid edifice of science. Indeed, as science continues to expand in breadth and depth, and becomes enriched with ideas and laws, it becomes increasingly difficult for the scientist to confine himself to observations and experiments. Frequently, instead of posing the problem, finding out what is essential and finding the correct answer, we get collectors or classifications of ill-digested facts."

V. P. Williams rightly asserts that Lysenko is not merely a fact finder. He knows the value of a fact or observation, but to him a fact is important only as a link in the general system of ideas. In studying the phenomena of nature, Lysenko arranges the facts he and his collaborators have discovered in their proper places; in other words, he finds the inter-relations of biological phenomena. These relations, which constantly develop, are numerous and complex. To approach the phenomena of nature dialectically, to reveal their concrete causal relations, to verify one's prognosis by practice and experiment—this is what is most important in order correctly to pose a problem and give a concise, quick, and correct solution. Such is T. D. Lysenko's method of work.

IV.—SCIENTIFIC PRINCIPLES

The most important scientific principles in the works of Academician Lysenko are enumerated below:—

1. The unity between the organism and its conditions of life.
2. Metabolism is the basis of the unity of the internal and the external.
3. Heredity is the effect of the concentration of environmental influences assimilated by organisms in a series of preceding generations.
4. Without the possibility of the inheritance of variations acquired by the organism in the process of its life, there can be no evolution.
5. A decisive change in the norms and types of metabolism is the reason for the change in selectivity, the reason for variation.
6. The life processes of plants differ qualitatively from one another.
7. The process of fertilisation is a process of mutual assimilative activity of the reproductive cells.

8. Only through the conditions of life is it possible to direct the heredity of plants and animals.

Let us examine these principles in more detail.

The Unity of the Organism and Conditions of Life

Animate and inanimate bodies have certain relations to their environment. However, the inter-relations between organisms and their environment are fundamentally different from the inter-relations of non-living bodies to the same environment, says Lysenko. The basic difference is that the interaction of inanimate bodies and the environment is not a condition for their preservation but, on the contrary, is a condition for their destruction.

The more completely an inanimate body is isolated from the influence of the environment, the longer it remains unchanged. A living organism, on the contrary, isolated from the conditions of the environment, ceases to be an organism, for the living is inseparably connected with the environment, with the conditions of a continuous metabolism. Hence, for living bodies interrelation with the environment is an essential condition of their existence, nutrition, and development—i.e., the formation of the hereditary properties of the organisms. An exposition of the laws of the inter-relations of organisms to the environment is the basic content of the work of agrobiologists. The more deeply science understands the interaction of organisms and the conditions of the environment, the more effectively will experimenters be able to direct the development of organisms.

The Basic Unity of the Organisms and the Conditions of the Environment is Metabolism

The organism and the conditions of its life are in constant and indissoluble unity. Only in this way can and must the agrobiologist understand the problem of the unity of the internal and the external. It should be stressed that by *external* is meant what is assimilated by the living body and, by *internal*, that which assimilates—i.e., the living body itself. According to Lysenko, external factors which have been incorporated or assimilated by the living body, become part of this living body, and for their growth and development now require new food and environmental conditions. A living body consists, so to speak, of separate elements of the environment which have become elements of the living body. For the growth of the separate elements and the development of the characters of the living body, the same conditions of the environment as had been assimilated by the organism in preceding generations, are required.

By means of controlling the conditions of life, new conditions of the environment may be incorporated in the living body and other elements excluded. For example, the process of vernalisation of spring cereals does not require low-temperature conditions. The vernalisation of spring cereals takes place easily under normal spring and summer field temperatures. If the vernalisation of spring cereals is conducted over a long period at low-temperature conditions, then in several generations the spring nature of wheat becomes a winter nature which will now require not a higher but a lower temperature during the vernalisation phase. This example illustrates how new external conditions are incorporated in the living body, and how the offspring of experimental plants develop new requirements.

From what has been said, there follow two conclusions:—

1. Changes of requirements—i.e., the heredity of the living body, always correspond to the influence of the conditions of the environment, if these conditions are assimilated by the living body.

2. The basic unity of the organism and the environment is always metabolism.

Heredity is the Effect of Concentration of the Action of the Environment Assimilated by the Organism in a Series of Preceding Generations

As is known, Weisman geneticists understand by heredity the reproduction by the organism of its kind. This idea offers little to real knowledge of the phenomenon of heredity. Proceeding from this definition, idealist genetics studies heredity by methods which do not show the essence of the phenomena of heredity. In reality, the Weismanists, according to Lysenko, study the final differences between organisms with different heredity, and not the phenomena, the process, of heredity. The method of the Weisman idealist genetics is to take two organisms with different heredity and by crossing, mix this heredity. From the varied offspring obtained they expect to learn about the heredity of the organisms under investigation. By this method of investigation it is possible to learn only how many of the offspring resemble one or the other parent. Experiments of this type give no answer to the question : In what does the essence of heredity of one or the other parent consist ?

Lysenko gives a different definition of the phenomenon of heredity. By heredity, as explained above, he understands the property of the living body to require definite conditions for its life and development, and to react to these conditions in a definite way ; in other words, heredity is the effect of the concentration of the influence of the environment assimilated by the organism in a series of preceding generations.

In order to study the heredity of an organism, there is no need to cross it with the representative of another different heredity. The study of heredity aims at determining the relations of a specific organism to the conditions of the environment. After crossing, one obtains offspring with a different heredity, and not the heredity which was originally to be studied. In the study of heredity, cross-breeding are necessary only when one wants to determine the strength and stability of one heredity as compared with another, or in order to "shake" heredity—i.e., to make it unstable and pliant to conditions of development. Only by the study of the requirements of an organism and its relations to the conditions of the environment is it possible to direct the life and development of a given organism. Only on the basis of such knowledge is it possible to direct the change of the heredity of organisms.

The Possibility and Necessity of the Inheritance of Variations Acquired by the Organism in the Process of its Life

As is known, the Weismanists speculatively split the organism into "hereditary substance" and "nutrient substance," and speak of the former as eternal, as never emerging but only multiplying. This mythical "hereditary substance" is deprived of the possibility of developing, changing, or producing new forms—i.e., of becoming transformed under the influence of its carrier—the living body, and its conditions of life.

From this conception of the Weismanists it follows that new tendencies and modifications acquired by the organism in definite conditions of its development cannot be inherited and are not included in evolution. The leader of Mendelian genetics, T. G. Morgan, regrets that as yet "it is not as well-known as it should be that new works on genetics have inflicted a decisive blow to the old teachings of the heredity of acquired characters."

According to Morgan, the theory of change of the hereditary properties of the organism in correspondence to changes in its conditions of life is a "harmful

superstition." Proceeding from these positions, the Morganists (for example, Filippchenko) said to our practical workers such things as this : "Let us assume that somewhere a high-quality variety of wheat is developed. It is acquired by a seed-growing establishment, sown on its field, and these seeds are passed on. Some of these seeds come from good plants ; others, on the contrary, from bad, feeble plants ; but this circumstance—we are well aware—has no significance as the offspring of both one and the other will be the same. . . ." Similar views are expressed about the breeding of animals. Yet many centuries of human practice in creating new forms of plants and animals bear striking witness to the fact that evolution takes place only because the inheritance of characters and properties acquired by the organism in the course of its individual life is possible.

The possibility of the inheritance of characters is confirmed everywhere. And if the man of science is guided by this extremely important principle he can accomplish marvels. All the works of Academician Lysenko and his collaborators on changing the nature of plants by means of training in changed conditions of life, on vegetative hybridisation, &c., are striking proof of the fact that assimilated external conditions become internal processes of development. From this Lysenko draws the conclusion that the development of every organism sets its imprint on the development of succeeding generations—i.e., that the inheritance of properties acquired by the organism in the process of its development is not only possible but necessary.

Disruption of the Norms of Metabolism is the Reason for the Disruptions of Selectivity, the Reason for Variations

Lysenko teaches that every organism and also every process taking place in the organism has the ability of selecting the conditions of life, conditions which insure normality of a given character or property. The organism, as a result of this selection property which is developed during evolution, possesses the ability to select from the environment the conditions it requires. When the organism obtains from the environment conditions corresponding to its nature, its development proceeds according to its previous heredity. If the organism does not receive the conditions it requires, and is forced to assimilate conditions that do not correspond to its nature, it is compelled to change ; and in this case the organism as a whole (or separate parts of it) will differ from the preceding generation. If the modified part of the organism is the point of departure in the new generation, then the latter will already differ in its requirements, in its nature, from its predecessors. The differences in these generations can be demonstrated experimentally.

Thus, the reason for variation in the nature of the living body, according to Lysenko's teaching, is the variation of the normal type of assimilation, the normal type of metabolism.

The Life Processes of Plants are Qualitatively Different

Lysenko has enriched science with a general biological theory of the phasic development of plants, an outstanding achievement of Michurin biology. This theory revealed for the first time the internal essence of life processes and their qualitative differences.

"A plant requires for its development," writes Academician Lysenko, "a definite complex of factors among which, in addition to mineral food, are included temperature, light, moisture, a certain period of daylight, or night, &c. If all, or even a part of the enumerated conditions do not correspond to the nature of the development of the given plants, they will not yield a good

crop. That is why not infrequently it can be observed that some plants grow quite well, but are late in flowering and bearing fruit, or even do not flower or bear fruit at all."

Clearly different plants require different conditions for their development. The climatic conditions which, for example, are required for winter rye are unsuitable for plants like cotton. Plants throughout their life, from the sowing of the seed up to the ripening of new seed, require differing external conditions. As has already been pointed out, our winter cereals at the beginning of their development invariably require low temperatures, but after being subjected to qualitative changes called vernalisation, at the end of their development they require higher temperatures.

Lysenko says "The change in requirements, made by the developing plant on the conditions of the environment, shows that the development of an annual seed plant, from the sprouting of the seed until the ripening of the new seed, is not of the same type of quality throughout."

On the basis of this, Lysenko reaches the conclusion that the development of the plant consists of separate stages or qualitatively different phases. For these different phases of development of the plant, different conditions are required. Phases are necessary stages in the development of every plant, and a given organ or character can develop only at a definite phase. However, one should under no circumstances draw the conclusion that different phases denote the formation of different organs and parts of plants. Phases are only qualitative turning points in the development of the organs, without which the formation of separate organs is impossible. Phasic changes always take place in the growing points of the plant stalk by division of cells and the transmission of qualitative changes to the daughter cells, which, in their turn are also subject to variations. It follows that the plant is qualitatively different throughout the length of its stalk, the lower part is phasically the youngest—the top, though young in age, is phasically old. Phases follow each other with strict regularity and are irreversible, just as all development is irreversible. Under no circumstances can a plant skip any of the phases. There are several phases of development in annual agricultural plants. Two of them have been studied in detail (1) vernalisation, the stage for example, when cultivated grains require low temperatures; (2) the photo phase—a definite stage throughout which the plant requires a definite period of *daylight* in the case of wheat, barley, oats, or *darkness* in the case of soya bean, millet.

What has the discovery of these phases yielded practically, beside an understanding of the development of plants? First, on the basis of the study of phasic development, methods have been worked out for the vernalisation of cereals (in particular spring cereals), which make it possible to sow seeds that have already been biologically treated. Secondly, the discovery of the two phases has made it possible to solve in an entirely new way the very important question of the selection of the parents in breeding new varieties of agricultural plants. Thirdly, the principle of phasic development is the foundation on which Michurin genetics is developing. The creation of this theory has rendered it possible to understand when, how, and with what conditions, plants should be influenced in order to produce corresponding variations and to reinforce these variations in the offspring—i.e., it has made it possible not only to direct qualitatively different processes in individual development, but also to proceed to directing qualitatively different processes in historical development.

The Process of Fertilisation is a Process of the Mutual Assimilative Activity of the Reproductive Cells

Experimental work on vegetative hybridisation strikingly demonstrates that variations in the nature of metabolism in body tissues lead to changes in

the reproductive cells. These phenomena served as the basis for the following statement by Darwin: ". . . I believe everyone will agree that the above-mentioned cases (cases when vegetative hybrids were obtained), teach us an extremely important physiological fact: those elements which go towards creating a new being are not invariably formed in the male and female organs. They are to be found in the cell-tissue, and their state is such that they can unite without the assistance of the sex organs and by this means yield the beginning of a new bud which assumes the characters of both parent forms." These facts are so important, declared Darwin, that sooner or later they will force physiologists to change their views on sex reproduction.

If vegetative and sex hybridisation are phenomena of the same order, it follows that they must both have a common foundation. This common foundation, according to Lysenko, consists in the fact that both in vegetative and sex hybridisation similar processes occur—metabolism, mutual assimilative activity, &c., as a result of which a hybrid organism is developed.

Fertilisation, just like any other process in the living organism, is subject to the laws of assimilation. Depending on which of the sex cells has a greater power of assimilation, there will develop a hybrid embryo with a certain degree of deviation towards the nature of this particular sex cell. If the power of assimilation of the sex cells is equal, the result is a new cell (or zygote) yielding an organism in which maternal and paternal properties are about equally distributed.

On the basis of this principle, it is possible to facilitate the shaping of the nature of hybrid embryos with large or small deviations toward the maternal or paternal forms. That is precisely how I. V. Michurin proceeded in his selection work. To bring out the maternal properties in hybrids, Michurin suggests taking the pollen from a young plant that has flowered for the first time and has still not completed its formation. The buds of the other plant to which it is desirable to impart only particular properties of the first parent, should be chosen from an old tree that has repeatedly borne fruit and from those of its branches which ensure the best supply of food. By this means, Michurin created the conditions for the predominance of particular desirable maternal properties in the progeny. He often advises choosing forms for crossing which are widely separated in the conditions of their origin. On this principle rests the suggestion that parent forms should not be from the same locality, but from geographically distant places, so that the external conditions might be foreign to the same degree, to the development of the properties of both parents. From these hybrid seeds, with skilful training of the plants it is easier to create a variety with good qualities of fruit and necessary resistance to frost. Michurin genetics teaches and shows very strikingly that the sex process of plants can be directed if one is guided by the principle that its basis is the process of metabolism—the process of assimilation.

Only Through the Conditions of Life is it Possible to Direct the Heredity of Plants and Animals

The idealist trend in genetics, which denies the role of external conditions in shaping the life of organisms, maintains that it is impossible to direct the evolutionary process. Variations of hereditary properties are realised only by accidental variations (mutations) of the genes in nature, or by applying very powerful agents (X-rays, colchicine, &c.) experimentally. Acting on the living body with a selection of factors not required in the normal development of the organism, these investigators obtain accidental, non-directed, and as a rule, harmful variations which are destructive to the organism.

Academician Lysenko teaches that it is necessary to draw a strict demarcation line between accidental factors influencing the organism and the "normal"

influences of the conditions of life. The former leads man to "treasure hunting," the latter enable man to direct evolution. Any change of heredity which employs the conditions of life, is a compulsory non-accidental change, as it results from a departure from the normal metabolism of the organism. Numerous experiments show that after the disruption of the norm, the new heredity is not reinforced at once. In the overwhelming majority of cases there are obtained organisms with a plastic nature, a state which Michurin calls "de-stabilised."

According to Lysenko's definition, "plant organisms with a 'de-stabilised' nature are those in which their conservatism is destroyed, their selectivity weakened in relation to the conditions of the environment. In such plants, instead of a conservative heredity there is preserved, or newly appears, only the tendency to give a slight preference to certain conditions over others.

The plant organism can be put in a de-stabilised condition by three methods : (1) by grafting plants with different heredity ; (2) by acting on the organism through the conditions of the environment at moments in certain processes of development through which the organism passes ; (3) by means of cross-breeding—in particular, cross-breeding of forms sharply differing in their place of habitation or origin.

Plastic plant forms with an unsettled heredity must be further cultivated in those conditions which will develop and reinforce the adaptability of a given organism. Guided by these basic principles, Lysenko is successfully conducting his experimental work for the welfare of our country and its science.

V.—RESULTS

Lysenko has in 25 years of scientific activity armed agricultural practice with an advanced theory which has borne splendid fruit every year. The discovery of the law of phasic development of plants has rendered it possible to introduce in practice a widely-known agronomical method—the vernalisation of a number of agricultural crops. The theory of the selection of parent forms in the hybridisation of plants has provided the plant breeder with a weapon with which he can create varieties according to plan in a comparatively short period. The teachings of Academician Lysenko on the unity of the organism and the conditions of its life made it possible to recommend for large-scale production the summer sowing of the potato. For example, by transforming the nature of plants, Lysenko and his followers were able to obtain spring forms from winter forms and, what is especially important, winter from spring forms. These changed forms are already being produced on a large scale.

At the present time it is curious to speak of what modern Weismanists have taught—that is, that inbreeding is a stumbling block in the breeding of plants and animals. Anyone who wishes to create new and useful forms of plants and animal breeds must use both intravarietal and intervarietal crossing of plants (including self-fertilising plants) as well as intercross breeding of animals. All this must be combined with good conditions of training.

In the estimation of the moving forces of evolution, for a long time the opinion prevailed that intraspecies competition is the basis of the formation of the species. Lysenko showed that this assertion has no foundation, and that in nature as well as in experiment these facts are absent. "Facts" occasionally cited are the usual fictions.

In nature everything develops on the basis of contradictions. Academician Lysenko has shown experimentally that intraspecies relations—i.e., the relations of the organisms of one species to each other, represent the ordinary type of contradictions which cause the species to flourish. Between organisms of one species there is not and cannot be competition leading to a "struggle for

existence" with one another. Only interspecies relations are built on antagonistic contradictions—contradictions which quite often lead, on the one hand, to the direct destruction of the representatives of one or the other antagonistic side, and, on the other hand, lead to the modification and perfection of the respective organs and characters of plants and animals that survive in the struggle. In relations between different species, side by side with antagonistic contradictions one finds mutual help and community of life, which is not so within a particular species.

This theory of species relations enabled Lysenko to propose to agriculturists the excellent method of hill-planting for kok-saghyz, and to suggest new ways of planting forests, &c. Another outstanding contribution to the theory of evolution is Lysenko's teaching on the origin of species by means of leaps. Species do not arise gradually but suddenly, by leaps, on the basis of preceding, gradual quantitative changes. Academician Lysenko's elaboration of an extremely important section of the teachings of I. V. Michurin, the science of mentors, clearly shows how scholastic is the so-called chromosome theory of heredity preached by the Mendel-Morganists. The works of Lysenko and his pupils on vegetative hybridisation enabled the Michurinists to draw some extremely important conclusions. These are: (1) Heredity belongs not only to the chromosomes, but also to any particle of the living body; (2) the inheritance of characters acquired by the organism in the process of its life is not only possible, but inevitable.

Such is the scientific path, such are the scientific principles and achievements of Michurin biology, the chief exponent of which is Academician Trofim Lysenko.

SOVIET LITERATURE

Continued from Page 31

cosmopolitans. Internationalism pre-supposes the international brotherhood of peoples who have not lost their own national image and tradition. It pre-supposes the friendship of equals. Cosmopolitanism deprives man of his sacred feeling for his homeland, disarms him spiritually when he is faced with the danger of the imperialist super-State swallowing up countries and nations.

I do not ask you to take what I am saying to you for granted. Get to know our literature more intimately, unaided by prejudiced intermediaries. And I am sure you will be convinced that I have been closer to the truth than some outside commentators. And if only 10 per cent. of you will want to check the truth of what I have said by reading our books, I will consider that my journey by air of several thousand kilometres was not in vain.

Translated by Beatrice King.

SOVIET UKRAINIAN LITERATURE TO-DAY

Continued from Page 35

Only that writer is worthy of bearing the honourable name of a genuine master of culture in whose work is heard the voice of the people, the voice of progress that is he who serves the progressive strivings of the people.

We are convinced that the forces of progress will be victorious, for as our great Ukrainian poet Taras Shevchenko said, truth is on our side, and on our side, too, is the will and the force of the sacred and inextinguishable sun—the sun of freedom, democracy, and peace.

Translated by Eleanor Fox.

SOVIET LITERATURE

By Alexei Surkov

I AM faced with a very difficult problem. In the space of half-an-hour I have to present to you the 32 years' story of our Soviet literature, its ideology and its principles of art, its traditions and the tasks which it is solving, and will continue, to solve.

Soviet literature is young. It is 32 years old. It was born when a new socialist society emerged on one-sixth of the world's surface as a result of the great October Socialist Revolution.

Having carried through the revolution we, the Soviet people, did not feel naked on a naked earth. In the world of to-day we considered ourselves, and still do, the rightful heirs of all the cultural riches which humanity accumulated prior to the creation of the new socialist society. And in creating the young literature of socialism it was never our intention to reject, or throw on the rubbish heap, the treasures of our own or of world literature. On the contrary, we considered it our duty carefully to assess, and critically to re-assess, all the rich literary heritage, and take over from it all that might help us to create a literature, profound in content and artistically perfect, of a new society without precedent in the history of mankind.

As people who take part in the deeply realistic struggle for the socialist reconstruction of society and of the human personality, we are following the great realist tradition of our own and of world literature, and we count as our ancestors the great realist writers and those romantics whose creative works carried the germs of historical progress. We reject reactionary romantics : we are not heirs to the literature of the decadents, for we consider decadence the product of the spiritual disintegration and decay of the society that gave it birth. Therefore, we consider ourselves the heirs of Pushkin, Lermontov, Tolstoy, Chekhov, Shakespeare, Byron, Balzac, Heine, Dante, and Cervantes, while that which Chateaubriand, Hoffman, and the decadents from Théophile Gautier, Mallarmé, and Verlaine to Paul Valéry represent in world literature we find unacceptable. Equally unacceptable we find the symbolists, impressionists, expressionists, futurists, surrealists, and other representatives of the different "isms" that rioted so abundantly in the literature of the twentieth century.

As ours is a literature of a young society where the chief motive forces are the popular masses, we study with particular care, and garner, the treasures of folk-lore expressed in the artistic images of the people's thought and feeling. The October revolution put an end to tsarist colonial oppression, and made all the big and small nations that formed the Russian Empire equal partners in the great work of building socialism. It gave free development to the literature of the peoples whose age-old literary traditions were stifled by the tsarist russification policy. The revolution gave a written language to dozens

of big and small nations to whom it had been denied, and was the stimulus for the development of dozens of new literatures.

Before the revolution the knowledge of Russian literature was confined to books written in Russian. The literature of the Soviet Union comprises over 70 fraternal literatures of the peoples of our country, differing in language and in national form, but similar in their socialist content, and united by common problems and common aims. Soviet literature is something unknown in the history of world literature, an ideological and creative fellowship of over 3,000 writers, all writing in their own languages. Each literature has its own national tradition, its own peculiarities of form and style. Soviet literature is equally hostile to the great power chauvinism of one ruling literature and to provincial nationalism shutting literature and authors within the stuffy little world of national restrictions.

An atmosphere of brotherly mutual understanding and mutual fruitful activity and influence determines the creative life of Soviet literature. Undoubtedly the experience of Russian literature, the strongest and richest in its traditions, has the greatest influence on the growth of other fraternal literatures. But this is right and natural, as is the role of the Russian working class in the life of our State.

Before the revolution the Russian language was a weapon in the tsarist policy of russification. In Soviet society Russian has become the medium of exchange for the rich creative ideas between the national literatures. A great and ceaseless work in the mutual translation of literatures is carried on in our country. The best Russian prose writers and poets assiduously translate into Russian much of the literature of the other nations. These translations into Russian become accessible to millions of readers. The unceasing growth of the national literatures of the Soviet Union is clear evidence of the profoundly progressive nature of the practical application of the Lenin and Stalin national policy of our State.

If, when thinking of pre-revolutionary Russian literature, satisfaction was gained by recalling such names as Lomonosov, Pushkin, Tolstoy, Dostoyevsky, Chekhov, Gorky and other Russian classics, then in modern Soviet literature, side by side with the names of Gorky, Mayakovsky, Sholokhov, Fadeyev, Alexei Tolstoy, stand the names of the Ukrainians Pavlo Tychina and Korneichuk, of the Belorussians Yanko Kupala and Yakub Kolass, the Georgians Chekovani and Leonidze, the Armenian Issaakoyan, the Azerbaijdjanian Samed Vurgun, the Kazakh Dzhambul, the Lesghin Suleiman Stalsky, and hundreds of other names of prominent writers, poets, and dramatists of the peoples of the U.S.S.R.

No revolution in the whole of human history has raised the creative activity of masses of the people to such heights as has the October revolution. Guided by the wise, firm, historically far-sighted Party devoted to the cause of Communism, a Party first led by Lenin and now led by Stalin, the peoples of our country have given graphic and living testimony by their political, economic, and cultural construction, by the heroism shown in the last war, of how much the ordinary working man can achieve when he feels himself master of his fate and the maker of history.

The people's own efforts have in a short time turned disintegrated, semi-colonial tsarist Russia into one of the most powerful modern States. It is by the labour and efforts of the people that backward Russian industry was transformed into one of the mightiest industries of the world, and the lop-sided, sprawling, backward agriculture of Russia has been transformed into to-day's collectivised agricultural production, extensively mechanised and advanced in agricultural technology. The same people's creative efforts became the powerful mainspring of our cultural revolution, breaking up and re-making the age-old pattern of our people's life, reforging men's personality, character, and will. A country which 30 years ago was more than half illiterate has become

fully literate. The workers and peasants having become masters of their lives in a short time brought forward and educated their own workers' intellectuals in technology and the humanities, and the millions of active participants in the country's life.

It all seems incredible remembering the Russia of 32 years ago, but it is all historical fact. And we who took part and witnessed this historic "miracle" could read with a smile of irony the bletherings of the numerous "specialists" and "know-all's," on "the Russian question," about the police, totalitarian anti-democratic structure of Soviet society, if we did not know that it is not rudeness and ignorance but class prejudice and hatred that guide their pens.

I have made this digression from my main theme so that you may perceive the historical environment in which our literature was formed.

We consider Maxim Gorky the founder of Soviet literature. In the pre-revolutionary years he foreshadowed in his work many of the most important characteristics of the future literature of socialism. The friend of Lenin and Stalin, Gorky by his example, by his great life, by his vast revolutionary and artistic experience over two decades, fructified our literary explorations and achievement.

After the October revolution the ranks of the young Soviet literature were joined by the more gifted representatives of pre-revolutionary Russian literature, who were more sensitive to the historical moment. We greatly esteem such names as Alexander Blok, Bryusov, Mayakovsky, Alexei Tolstoy, Serafimovich, Veressayev, Prishvin, Demyan Bedny, and other outstanding writers and poets who by their work united us with the best of pre-revolutionary literature. Block and Bryusov died early, leaving unforgettable creations about our revolutionary deeds.

A great contribution to the young literature of socialism was made by Alexei Tolstoy and Serafimovich, Demyan Bedny, Prishvin, Novikov-Priboy, and others of the older generation whom our new epoch had rejuvenated. Mayakovsky, who travelled a difficult road from his futuristic beginnings, was destined by history to become the herald of the poetry of the new world.

Together with these writers our literature was built by those who came from the very heart of the people, and whose roots were deeply embedded in the new life. Take the life of any of the best-known writers of the post-October generation :—Fadeyev, Furmanov, Malyshkin, Vsevolod Ivanov, Leonid Leonov, Leonid Sobolev, Panferov, Vishnevsky, and many other writers and dramatists who came to literature immediately after the Civil War, enriched by the experience of their personal participation in the struggle for Soviet power. The years in the ranks of the Red Army and the partisan detachments also lay behind our best poets—Tikhonov, Issakovsky, Bagritsky, Selvinsky, Utkin, Svetlov, and many others. They brought to literature the harsher breath of life, filled their books with new, hitherto unknown heroes, the creators and defenders of the new society. As the years passed, the number of new talented writers entering literature increased and more and more new books appeared.

If you want to understand the new structure of the social relations in our country, to understand how man has changed, how his character, the pattern of his emotions, the relations of the individual to society and of society to the individual have altered, read our novels, our poetry, our lyrics. From them you will draw a living impression of how man, conquering the old Adam in himself, banishing the zoological survivals of individualism and egocentricity, became changed from an individual for himself alone into an individual for society ; how society changed from an instrument that depersonalised and levelled down the human being into a mighty instrument for the fullest creative development of the individual's potentialities. Our 32 years' literature is a special encyclopaedia of types and characters unknown in the literature of the past and in the contemporary literature of capitalist countries.

Our society was born and grew in mortal struggle with the forces of the old world, who ceaselessly attacked us from within and from without. Our literature grew and developed in the bitter internal struggle. We reached out to the heart of the people, across temptations and obstacles. The past enticed the weak with cheap clap-trap devoid of content, with play on words, that which we call formalism. The past seduced the unstable with the ephemeral "art for art's sake," "pure art," "ivory towers." The past bribed them with the possibility of clothing the new content of life in the florid but cold garments of old design. All the "isms," however many they are, improperly masquerading as innovations, attacked us—we who sought new paths in literature. We marched on, unceasingly warding off the attempts of the dead to embrace the living. And the successful warding-off of the attacks of the alluring past was due neither to directives from above nor to anyone's dictatorial will.

Our dynamic reality, when each day that passed achieved a fusion of the interests of the individual with the interests of the community, was our chief teacher and our mainstay in the struggle for a new literature. Life was remade before our eyes. We ourselves took part in its remaking. The gigantic process of the cultural growth of the popular masses and their interest in literature unfolded before our eyes.

New readers, unspoiled by a dead civilisation, not poisoned by a decadent upbringing, read Russian and foreign classics avidly. Pushkin has been published in editions numbering over 50 million copies. Tens of thousands of millions of copies of Leo Tolstoy, Chekhov, Gorky and others, have been printed. Having tasted the pure springs of real poetry, the reader turned in disgust from the muddy puddles of decadent, mystical literature, for, as the old proverb says, "Once you have tasted the sweet you will not want the bitter."

Life itself faced us with a dilemma—either to sell our heritage for a mess of potage, for the praise of a handful of satiated snobs, and to content ourselves with the pitiable fate of the salon "genius" and drawing-room "prophets," or to face squarely the millions of the ordinary people who confidently and eagerly awaited from literature clear and significant words of truth about their life, struggle, and future.

We preferred the second path; we do not complain of our fate. We are proud that we are a literature from the people, about the people, and for the people. The people is not an abstract conception. They can be met in their thousands at literary evenings. We discuss with them over the wireless. Together with them we fought at the front; we met, and we meet them, on the construction site and in the fields. They read us. They impatiently await our books. They are concerned and worried when anyone of their beloved writers is silent for any length of time. They expect much, and are as strict as a father in their criticism. But they are abounding generously in the expression of their love and confidence in literature and in their writers. They want to see themselves in literature. They ask that literature shall help them to live and build their future. Our dependence on the people is not a burden which shackles the freedom of the individual and of creativeness. It is the only way to create freely and inspiringly, to comprehend the reason for one's existence on earth.

Who among modern Western writers can compare for popularity with Sholokhov, whose great work "*And Quiet Flows the Don*," has been issued in $6\frac{1}{2}$ million copies? Are there many western writers of serious standing, not the writers of pot-boilers, whose books have been printed in editions of millions like those of Alexei Tolstoy, Fadeyev, Furmanov, Simonov, Ehrenburg, and dozens of others? Are there many western dramatists who can boast of tens of thousands of performances of their plays like Trenev, Ivanov, Pogodin, and others?

It may appear incredible that volumes of modern poetry are sold in millions of copies. Yet, in our country, the works of Mayakovsky, Issakovsky, Tvardovsky,

Surkov, Simonov, Tikhonov, and others have each been published in over a million copies. You should understand that in the Soviet Union, as in England, a reader must either buy a book or borrow it from the library. No one compels any man to spend money from his modest income on a book, no one forces him to read this work rather than that. If millions of people buy Mayakovsky, Yessenin, and Blok—that means that they have a spiritual need for poetry.

This year the number of books published will reach 700 million copies. A considerable part of these are novels and poetry. This mass distribution of books shows the deep popular character of our literature. The people's feeling determines its content, form, style, and direction.

People frighten the western reader with our partisanship. But is not the work of the "free" Jean-Paul Sartre, or of the "ultra-democrat" Henry Miller—a coarse cynic from across the ocean—or of any of the ultra-mystical lyricists in Britain, partisan? Non-partisan, neutral art, does not exist in the world. The great Shakespeare and the great Byron were partisan. Partisan were our predecessors—Pushkin, Tolstoy, Shevchenko. Partisan, too, are those who, by their choice of abstract and other worldly themes disarm man spiritually, take from him his will, his faith in himself and in mankind.

It is true, our Communist Party is not neutral where literature is concerned. It has no right to be neutral because 200 millions have entrusted their fate and their future to it. It bears before history the responsibility for the moral health of the people. When the Party notices that individual cells of our literary organism are becoming infected by harmful processes, it considers it its duty to warn and to remind. And because we ourselves bear a profound feeling of responsibility for the moral health of the people, because it is our heart and not fear that directs, we pay attention to the friendly warnings of the wise and far-seeing people. That does not lower us nor prevent our being ourselves. Our critics accuse us of being uniform, that we all look alike, that we are fettered by our literary opinions. Is there another literature in the world where argument and discussion on literary questions goes on so unceasingly and so passionately as it does in our country? Levelling and bureaucracy always bring stagnation and decay. Yet each year brings us new and gifted writers; very many joined us after the war—Vershigora, Polevoy, Vera Panova, Elmar Green, Babayevsky, Gonchar, and many, many more whose names were unknown before the war.

We are not really so alike. A serious study of any ten Soviet writers will show that with a common outlook, each one of them is different. Even unsigned, our readers distinguish Sholokhov from Tolstoy or Ehrenburg, Mayakovsky from Tikhonov or Issakovsky. Where, then, are these faceless "automatons" and "robots"?

Decadent writers strive by every means possible to appear original, never to repeat themselves. And yet they are as alike as those autumn leaves on which you tread when you walk in Hyde Park. It is difficult for them to be original because their spiritual world is narrow, poor, and uniform. Their epic and lyrical heroes resemble one another.

Our critics accuse us of national "isolationism" and of striving towards spiritual autarchy. I will not engage in polemics, but simply cite some statistics which I obtained from our Book Chamber. In the past 30 years in the Soviet Union there have been published 1,890 books by 212 British writers, translated into 48 languages of our peoples. They include works of Shakespeare, Swift, Defoe, Dickens, H. G. Wells, Galsworthy, and Kipling, which have appeared in editions of from one to three-and-a-quarter million copies. The total figure for the publication of British classics and modern writers in the Soviet Union runs to 30,357,000 copies.

We have always been internationalist, but never were, nor ever will be,

Continued on Page 26

SOVIET UKRAINIAN LITERATURE TO-DAY

By Pavlo Tychina

THE BACKGROUND

IT will be well-known to you that, as a result of the great October Socialist Revolution, the Ukraine became a sovereign state for the first time in history, and free Ukrainian speech rang out in university halls, from the platform of our Soviet Parliament, in the studies of the Academy of Sciences, and in the Opera. For the first time in history, Ukrainian publishing houses are issuing the works of the Ukrainian classics in millions of copies, as well as millions of copies of Ukrainian Soviet writers, rich in talent, and the works of famous Russian and world classics. It has only been under socialism that the great Ukrainian people has been able to become a united Soviet power.

German fascism—that ferocious enemy of mankind—flung itself upon these riches. For more than three years the Hitlerite barbarians ravaged town and village. Factories large and small were shipped to Germany, the precious contents of universities and museums, of the Academy of Sciences, of our theatres, were looted. Death and want, hunger and cold, devastation and darkness were carried by the fascist barbarians.

Four years have passed—and *come and see, friends*, what the will and socialist labour of free man, master of his own country with full rights, has achieved! The reality is far greater than any legends we know.

Our enemies calculated that we would emerge from the war weakened and incapable of advance. But their calculations were in vain.

More beautiful villages, with power stations, schools, hospitals, and theatres have risen on the ruins. If one uses the language of figures for clarity, in demonstrating the successes achieved in the restoration of the collective farm village, one can say that nearly 800,000 collective farmers' homes have been rebuilt or built anew in the Ukraine since the end of the war, as well as 200,000 industrial buildings, and 27,000 cultural and municipal centres.

The well-being of office and factory workers is increasing, and the average monthly wage had in September, 1948, reached in the Ukraine, a figure 78 per cent. above that of September, 1940. The prices of all goods were lowered once again as from March 1, 1949, for the third time in the last eighteen months. This once again considerably increased *real* wages. The shops are filled to overflowing, and prices are such that everyone can afford to buy what he wants. The Soviet Ukraine is growing ever more, and flourishing in the united family of the fraternal Republic of the U.S.S.R.

On this mighty basis of material well-being our spiritual culture is flourishing like a rich and riotous flower, like a May-time garden.

But the most precious capital, our greatest possession, is the new man, master of his life, that has grown up. In our country where the age-old dream of man-

kind has been fulfilled—the building of a just social system—labour is no longer a galling, exhausting thing. It has become joyful, for the good of one's own people, one's own State, which means also for oneself. New social relations have given rise to new attitudes towards labour, and these latter have in their turn given to man a new psychology, a new human character. And even labour itself, having become a matter of honour, glory, heroism, rises before us with new qualities. Labour in our country has become for every member of society a primary living necessity, because socialist labour is creation, and creation is the glory of life. The personal happiness of man depends on the development of his State, a people's, democratic State. Herein lies the source of the indissolubility and unity of individual and State interests.

THE LITERATURE

Our publishing houses have recently issued a book called "On the Road to Communism," written by Fedor Dubkovetsky, chairman of the "Achievements of October" Collective Farm. This collective farm chairman describes with what enthusiasm and how, people in the collective farm village set about the task of restoring their collective farms, destroyed by the German fascists. And in the space of a few years they not only restored their pre-war life, but went considerably further. The peasants are living happy and prosperous. They have plenty of spare time after work, which they fill with the reading of books, study, sport, the cinema, and theatres. One would think that people had reached complete happiness. But they want even better things. They are the creators of their own happiness and do not want, like Goethe's Faust, to cry out: "Beautiful art thou, oh apparition, stop!" They know that with their labour they can achieve an even more beautiful life since they themselves, and not a blind fate, forge their happiness.

Ever fresh talents emerge from among these wonderful people, swelling the ranks of Ukrainian culture. They contribute to literature their own personal experience as soldiers and heroes of socialist labour. They are active participants in the creation of that literature which reflects both the historic past of the life and struggle of the people and to-day's experience, helping the people to work and live, struggle and conquer.

We are proud of such outstanding Soviet Ukrainian writers as Alexander Korneichuk and Vladimir Sosyura, Mikola Bazhan and Ivan Kocherga, Maxim Rylsky and Petro Panch, Yuri Smolich and Yuri Yanovsky, Andrei Malyshevko and Oleg Gonchar, Ostap Vinshnya and Irina Vilde, Alexander Kopylanko and Anatoli Shiyan, and many others.

Why does the Soviet theatre-goer so love the plays of Alexander Korneichuk? Why is this dramatist so honoured? Because Korneichuk draws Soviet people in the round, and presents them as artistically integrated characters. The same people that are sitting in the theatre measure against themselves the victories, the actions, of the character on the stage.

Herein lies the particular feature and beauty of the literature of socialist realism, a literature which sweeps into life and helps the people. Socialist realism is a method by which the artist truly reflects reality. And a true picture of life is only possible when the writer shows it in its revolutionary unfolding.

Our socialist aesthetics assert that one must seek for the beautiful in true reality, in the life of the people, in their most profound ideals. Applying socialist realism, it is possible so to depict reality that the very depiction of the beautiful drawn from life can help life to develop as it should; and then the beautiful, embodied in the artistic creation, can help the people both to better understanding of the beautiful and to embody it more fully in daily life.

In the Soviet Union the permanent tradition of artistic creation has been restored, and is developing along free and correct paths. This tradition's guiding

line is service to the people, to help the development of the best ideals, and educate the people ideologically through art. This is the path travelled by great art of all peoples and ages, however many the obstacles. Have not the great classics of the world travelled this path—Pushkin and Shakespeare, Lermontov and Byron, Shevchenko and Milton, Leo Tolstoy and Balzac, Nekrassov and Dickens, Chekhov and Mark Twain, Gorky and Romain Rolland, Mayakovsky and Galsworthy?

In the Soviet State there are no obstacles in the way of the development of art. On the contrary, all the conditions necessary for its normal growth have been created. For the first time in the history of mankind the entire people is helping art, helping to direct it into the only single main stream. The best traditions of art, enriched by the struggle and socialist experience of the people, are developing in our country in every possible way, multiform in character, and scientific in ideology.

We love our heroic past; that is why Alexander Korneichuk's play, "Bogdan Khmelnitsky," on the great Ukrainian leader, and Ivan Kocherga's "Yaroslav the Wise"—a dramatic poem which describes the life and work of one of the wisest princes of Kiev Rus—are so successful. Soviet patriotism does not oppose the past of any people, does not exclude the feeling of its national pride. This patriotism takes unto itself all the best, the most progressive, from the national past of every people. But we love our present-day incomparably more, and are proud of it. That is why when the German fascists attacked our country, one of our best poets, Mikola Bazhan, wrote in his deeply patriotic poem "The Vow," in the name of the people: "There is but one oath to swear, never will the Ukraine be enslaved!"

Ukrainian literature calls loudly for peace throughout the world and for friendship between the peoples. The poet Maxim Rylsky, in his new collection of lovely verse, glorifies Soviet people who are building firm bridges of friendship between the working people of all lands, so that they may march together to a shining future, so that all people may live without wars, in peace and harmony.

We love the literature and art of our nation. But we love and value everything progressive and advanced in all nations of the world. This is because we well know that only the development of progressive national culture makes a contribution to the international treasure house of culture. But we say over and over again that each nation, however small, has its national gifts to contribute to the culture of humanity, thus enriching it. Profoundly mistaken are those people who consider that the flourishing of national culture, both of Russian culture and of the cultures of the Soviet peoples in the Soviet Union, means some sort of lessening of internationalism in art. Internationalism in art is not born in a background which lessens and impoverishes national art. On the contrary, internationalism arises where national culture flourishes. To forget this truth means to lose sight of the guiding line, to lose one's personality and become a homeless cosmopolitan who holds nothing dear or sacred. A feeling of respect for other peoples lies at the base of internationalism, and one cannot, therefore, be an internationalist if one does not respect and love one's own people.

Only homeless cosmopolitan and bourgeois nationalists neither respect nor love their peoples. Cosmopolitans propagate the denial of national pride. They thus serve not the ideas of free creation, democracy and humanism, but rather the bloody dollar idol, which idol wants, in the first place, to take from the peoples of the world their spiritual national culture and then their national sovereignty. Bourgeois nationalism has never been national, since it has always served the interests of the ruling classes. In many countries it has never been independent, since it has based itself on the bayonets of foreigners instead of on the strength of its own people. Korneichuk, in his play, "The Death of the Squadron," has in brilliant artistic form expressed precisely this political truth.

In this play, the dramatist shows with an unparalleled biting power both the mercenary nature of the Ukrainian nationalists, serving the interventionists, and the scornful attitude of the Ukrainian people towards these traitors. Once upon a time they wore a German uniform. To-day they wear another uniform. But the essence is the same. We despise not only the cosmopolitans but also the nationalists. The outstanding Ukrainian humourist and satirist Ostap Vishnya, sharply satirises and mercilessly strikes at the harmful superficial theories of homeless cosmopolitans and the pointless chatter of the bourgeois nationalists who want to sow discord between the peoples.

Our literature reflects the profound interests of the working people—it serves the people—it is steeped in true humanism. But our humanism is not one which pardons and makes its peace with evil. The strength of our humanism was powerfully expressed by our poet, Mayakovsky, in his poem "Vladimir Ilyich," where he told how Lenin was particularly gentle with friends and comrades, but was harder than iron with his enemies.

It is such humanism that we, too, writers of Soviet Ukraine, are learning from Lenin and Stalin. That is why Korneichuk, in his play *Makar Dubrov*, Rylsky in his book *Bridges*, Wanda Wassilevska in her novels *The Rainbow* and *When Light Breaks*, Bazhan in *English Impressions*, Sossyura in *The Green World*, Malyshko in the collection of poems *A Book of Spring*, Smolich in the novel *They Did Not Pass*, Gonchar in *The Earth Hums*, Yanovsky in the sketches *The Commune of the Steppe*, Tripolsky in his monograph *The Foundations of Socialist Ästhetics*, and Ostap Vishnya in his collection of satirical and humorous stories *Spring is Red*; and also our young writers—Voronko in the poems *Three Happinesses* and Nakhoda in his verses *We are Soldiers of Stalin*, turn to man, to the worker of the world, who is the friend of peace and democracy, with a heartfelt appeal. They appeal to him in the name of the love of all mankind to fight against the instigators of war.

It is impossible for us, as people concerned with culture, to stand aside from the battle between the forces of progress, democracy and peace, and the forces of pessimism, barbarity, and bloody wars. "To live in society," wrote Lenin, "and be free from society is impossible." There is no such thing as a neutral art. If literature and art do not serve the people and the advanced ideas of the period, then they serve reaction and serve, as may be said, the golden calf.

Defending world culture at Sevastopol and Stalingrad from the fascist vandals, 25 writers of the Soviet Ukraine died the death of the brave. The great Ukrainian people suffered much sorrow from Hitler's invasion. That is why the leit-motif of the people's singers is the impassioned and angered word against the backers of a new world war, against those who, hiding behind the flowery phrases of the Atlantic Pact, want to fling the world back into a bloody horror and drown in blood the ancient civilisations of the peoples, crushing the irresistible striving of the common people of the whole world towards friendship, creation, and peaceful life. Truthfully, simply, and tersely the young poet Alexander Pidsukha, in his book "I Want Peace," expressed the feelings of the ordinary Soviet man.

That is what all our Soviet poets say in the name of millions of Soviet people. Our prose writers express the same thoughts.

During the years of Soviet power we have developed an original Ukrainian literature and criticism. With every day our Ukrainian Soviet literature grows and blossoms in the happy environment of the general creative labour of the whole Soviet people. Our nation, and we, its writers, are striving for peace and for lasting friendship between nations. One must be in the vortex of life, be in the lead of progressive forces, more closely knit with one's people, with the mass of the working population who do not want war, who thirst for peace.

Continued on Page 26

SOVIET MUSIC

By Dmitri Kabalevsky

MUCH is being said and written about us, but often—unfortunately, too often—what is being said and written is incorrect. In some cases this is due to ignorance of the truth, or to a misunderstanding of the truth, but in others there is a conscious desire to distort this truth.

I want to tell you the truth. I believe that this will further mutual understanding and help to strengthen the friendship between our peoples. We always have been, and are now, earnestly desirous of achieving this. For an understanding of the character of our musical life it is essential to realise that the U.S.S.R. is the only country in the world where music is acknowledged to be a matter of State importance and of significance to the whole nation.

The task in my country is to make music the possession of the people as a whole, not just of a narrow, select circle of connoisseurs. It is clear that only that state can be equal to this task which, first, takes a serious and appreciative interest in music, secondly, enjoys the support of the whole people, including all music specialists, and thirdly, has at its disposal the necessary means. The Soviet State is such a state, and we are in the position to speak of considerable successes already achieved.

Music has become a marked and important factor in the life of the whole people. I will cite a few facts from various fields of our musical life. The development of musical culture is included in the plan of all our building, and it is also part of the post-war Five Year Plan. Here are some concrete figures: in 1946 we had 28 opera houses; in 1950 we shall have 41, not counting 51 musical comedy theatres. In 1946 there were 26 large symphony orchestras; in 1950 there will be 65. Large choirs numbered 72 in 1946; in 1950 we shall have 127. By 1950 there will be 70 folk instrument orchestras as against 27 in 1946. In 1946 there were 16 philharmonic societies; at present there are over 30. Before the war we had about 20 conservatoires—now there are about 30.

These figures refer to the present, when our country is engaged in long-term planning for peaceful construction. But the Soviet Government did not lose sight of musical culture even during the difficult years of the war. The conservatoires of Kazan and Alma-Ata were founded during the war, two music colleges were set up in Moscow, and the now well-known Sveshnikov Russian Folksong Choir, as well as the Radio Committee Song Ensemble, the Voronezh Choir, &c., were founded in that period.

Much attention is being paid in my country to the musical education of children. Music, a compulsory subject in the seven-year school,* includes a study of the basic history of music and the principles of theory, as well as of choral singing. There is a huge network of primary music schools

* 7 to 14 years

in the villages as well as in the cities, which are open free of charge, of course, to all children who want to make use of them. This network includes special schools for the professional musicians of the future. There are also ten-year schools for specially-gifted children.

In addition, there is a multitude of clubs, Pioneer Palaces, and Pioneer Houses where music, including orchestral and choral music, receives much attention. Music plays an important role in children's radio broadcasts which, besides concerts, give musical-educational programmes. There is also a radio-musical journal for children. This attention to the musical education of children has already shown results. The musical level of our people has risen perceptibly. Symphony concerts of serious music, and with the best orchestras, are arranged regularly in factories and plants, for army units, and on big collective farms. A wide network of music lecture-halls and music "universities" for music lovers has come into being over the whole country.

The following figures will give you an idea of the development of amateur music. At present there are in the R.S.F.S.R. alone 97,000 amateur music circles; in the Voronezh Region alone there are more than 400 collective farmers' choirs; the Ukraine has 40,000 music circles; in the Stalino Region 248 clubs and houses of culture have been set up since its liberation from Hitlerite occupation.

An interesting example is furnished by a Moscow symphony orchestra, which consists of professors and teachers of the university and other higher educational institutions. Its repertoire contains works by Tchaikovsky, Rimsky-Korsakov, Haydn, and Liszt, and it has several times performed Purcell's opera "Dido and Aeneas" with great success. These are some of the facts and figures. I want to emphasise that when we say that music must become the possession of the whole people, we have in mind, in the first place, the raising of the musical level of the people. Therefore, whoever accuses us of wanting to lower art to the level of backward tastes is wrong. And, I repeat, we have achieved a good deal. The musical tastes and demands of the Soviet people have risen to a point where they can and must be taken into account.

Now a few words about the material position of composers in our country. The State places very large sums of money indeed at the disposal of the Committees for Art Affairs, the Radio Committees, and the Composers' Unions, for the development of creative work. This money goes to the composers by way of contracts for the most varied forms of compositions, ranging from children's songs to opera and ballet. These contracts, supplemented as they are by agreements with cinemas and theatres, and by publication and performance fees, provide a solid material foundation for the development of the art. This amounts yearly to many millions. Among other forms of practical support for the art there is, for instance, the large number of houses in the most pleasant parts of the country which belong to the Union of Composers. Here composers can live and work in ideal restful surroundings free of charge for two months in a year, and a further two months for a small payment.

Some other ways in which we are aided are the fair-copying of our music free of charge, including orchestral scores; a free medical service and the use, at greatly reduced rates, and sometimes free, of the best sanatoria and rest homes; the provision of musical instruments for composers who lack them, and so on. Now to questions of æsthetics and creative work.

Our recent discussions on music have caused a world-wide commotion, in which, unfortunately, many false notes can be heard. One cannot, of course, ascribe this to considerations of a purely musical character. I have already said that frequently there is premeditated purpose in the distortions of the real picture. I shall try to tell you briefly what is actually taking place among us. First of all, it would be a mistake to think that the discussions on formalism and the subsequent decision of our Bolshevik Party came as a "surprise," or

represented an "upheaval" in our musical life. The principles of Socialist art as a realist art firmly in contact with life and the people, and addressing itself to the people, were expounded by Lenin a very long time ago. And the whole subsequent attitude to art in our country followed the road which Lenin indicated in the words : "Art belongs to the people."

Our discussions of 1931-32 and 1936 were devoted to the struggle for realism and against formalism. Thus, the discussion of 1947 is the last link in the chain of these events and in our opinion it is more than senseless to make an "upheaval" or a "revolution" of it.

As far as the resolution regarding Muradeli's opera "The Great Friendship" is concerned, I want to draw your attention in the first place to this : the resolution contains a criticism of our shortcomings, but in addition to that it contains an important positive part, of which almost none of the foreign commentators chose to take notice. Yet it contains a clear formulation of the musical ideal to which composers should aspire. Read it carefully and you will see what this ideal is. Music must have content, i.e., it must be full of thought and feeling ; it must be rich and complete in form ; it must develop the best traditions of the world's classics ; like all classical music, it must be firmly linked with the music of its people ; it must help the people to build their new life and must reflect the interests, thoughts, and feelings of the people. That would be a music, says the resolution, that the people would love, a music that would bring glory to its creators.

It must be stated that the Soviet composer does not exist who would declare that he is aiming at the opposite ; that he wants to compose a music which has no content, is poor and imperfect in form and in no way linked to classical and people's art ; a music which does not help the people in their life and their struggles, and would be accessible to the smallest number of listeners possible. No, that sort of composer has not been found among us, and that is why we consider that this decision is intended to further the development and perfection of our music. But, then, I am sure that the important thing for many unfriendly commentators was not WHAT is said in the resolution, but WHO said it.

I want to emphasise, too, that this resolution was not aimed at one or another particular composer, but at the distorting influences which had seeped into our music and were impeding its free and broad development. The resolution is directed against formalist tendencies in music. I will state briefly what we call formalism and realism in music. It is an immense subject which would demand much time, so I shall confine myself to the most general definitions.

The concepts of formalism and realism must not be taken to mean the sum total of methods of composition technique. Realism and formalism are the specific expressions in art of two diametrically opposed conceptions of the world, which derive from distinct philosophic principles. Realism considers a truthful reflection of the real world to be the basis of art. Formalism either rejects the real world as a subject for art, or else concedes the artist the right to distort it at will.

It is clear to all with even an elementary knowledge of the history of philosophy, that realist æsthetics is based on materialist philosophy, while formalist æsthetics is based on the philosophy of subjective idealism. This is the starting point of all the differences between realist and formalist art. Realism gives first place to truthfulness of the artistic image and to its vital content ; formalism concentrates all its attention on the outer form with little or no regard to content. Hence, too, the different attitude to innovation. Realism considers innovation progressive only if it is subordinated to the ideological-artistic task ; formalism sees innovation as a goal in itself. Realism holds that progressive innovation must develop the classical traditions ; formalism, in essence, simply rejects these traditions.

Realism denies that genuine art can develop in isolation from folk art ; it

must be national in form, as it was in all its best classical examples. Formalism, on the other hand, generally adopts a disdainful attitude towards folk art, and preaches cosmopolitanism, which springs from a dislike and disrespect for its own and other peoples. It is the direct opposite to internationalism, which arises precisely from respect towards all peoples and, in the first place of course, from love and respect for one's own people.

The greater part of contemporary bourgeois music is characterised by cosmopolitanism. Virgil Thomson, the American critic, wrote recently that contemporary music knows no frontiers ; be it written in Mexico, or France, or China, the difference is no greater than that in the methods of extracting crude oil in various parts of the world. All this, according to Thomson, is consistent, and he proclaims it one of the principles of a new, "imperialist," æsthetics.

As regards the question of national form, the folk character of music, I cannot refrain from mentioning a little book. It is entitled "Challenges," and the author is Ralph Hill. It asserts that all that is stupid in music derives from the popular music, and nothing of that which is good has any connection with it. Hill maintains, for instance, that Vaughan Williams succeeded in composing good music not *because* he bases himself on that which is of the people, but *in spite* of it. I do not know whether any British composers have given a rebuff to this harmful "theory." If they have not, then I am genuinely sorry.

The above outline of the essential differences between formalism and realism can be enlarged.

Formalism leads to a loss of harmonic balance between the separate elements of music. In the first place it leads to the hypertrophy of rhythm, and especially harmony, with the consequent loss of melody. Formalist compositions are like organisms in which severe illness has caused some organs to atrophy and others to grow to monstrous proportions. Realism aims at harmony and balance between all the elements of music, and above all at the fullest development of the melodic element, because melody ever has been and always will be the "soul" of music.

Finally, yet another altogether basic difference : the formalist turns his back on the public. He is not interested in its opinion, and assumes the air of a Schopenhauer "superman above the lowly mob." Schoenberg, for instance, says frankly that "the moment a composer begins to think of the public he ceases to be a genuine composer." The realist, on the other hand, consciously adopts a democratic attitude, and is not afraid to say so, as Tchaikovsky was not afraid to say : "I wish with all my heart and soul that my music would go far afield, that an ever-increasing number of people come to love it and find cheer and comfort in it." And I think that the immense popularity and success of Tchaikovsky's music in his own country and throughout the world—including Britain—can in no way serve as evidence that he was "not a genuine composer." These are, of course, only the most general features of the basic differences between formalism and realism. To emphasise again ; the essence of them is that formalism and realism are two diametrically opposed systems of artistic conception, two diametrically opposed directions in art.

Lack of time prevents me from dealing with a number of questions of great significance. For instance, the question of the soulless academic-restorer's approach to music as a result of which there emerges music superficially good, but in essence really backward in trend. There are also the questions of neoclassicism and naturalism. All this is, of course, the reverse side of formalism.

I have not touched, either, on the fact that realist conceptions, programmes, or subjects are not a guarantee against the essence of the music being formalist. I have not dealt with a most harmful "theory," growing out of formalism, which insists that the people are too immature for serious music generally, and contemporary serious music in particular, that they will understand it in fifty or a hundred years' time. For the present let them be content with the

muddy flood of musical banalities deriving mainly from American jazz! And, while this musical rubbish poisons the artistic tastes of millions of ordinary people, and weans them away from all good music in general, the formalist composers shut themselves up in their individualist majesty and find consolation in the thought that the people "are not mature enough for our sublime art." A poor consolation!

I will add to all this in a few brief words our definition of Socialist realism, and explain how it differs from the realist schools of the past.

The æsthetics of socialist realism bases itself on the philosophy of dialectical materialism and on historical materialism—i.e., on the philosophy of Marxism-Leninism. Hence it follows that the task of socialist realist art comprises not only the truthful reflection of the real world (by general artistic images, of course, and not by photographic naturalism), and the interpretation of this world, but also the endeavour to participate actively in changing it in conformity with the leading socialist ideas of our time. And since socialist realism is always striving forward, into the future, it not only does not exclude revolutionary romanticism, but considers it as something inalienable, and inherent in its very spirit.

The specific character of the discussions taking place at present among us in the Union of Soviet Composers is due to the fact that formalism in our country is not a completed and cultivated artistic world outlook of pre-eminence. On the contrary, the formalist distortions in our music result from the infiltration of the influence of contemporary bourgeois formalist music, and from the survivals of pre-revolutionary Russian modernism. Most of the works which have been so sharply criticised display the contradictions between the subjectively positive intentions of the composer and the objectively negative results. The essence of our discussions is unfortunately as a rule being distorted by the foreign Press. Almost at the head of the list in this connection comes Alexander Werth, with his book "Musical Uproar in Moscow."

I have not now the opportunity to refute all that this slanderous little book contains, although it would be very easy to do so. But I will dwell on the subject for a few moments.

Werth, among other critics hostile to us, asserts that the Soviet composer is deprived of creative freedom—that he writes only what he is ordered to write. To me, one of the composers who, according to Werth, is deprived of the opportunity to write what he wants, this kind of assertion is ridiculous, but I nevertheless feel constrained to present a number of facts which will refute this slander.

Here is a list of ballets and operas which have just been staged, or were being prepared for production, in Moscow and Leningrad during last year:—Ballets: Vassilenko's "Mirandolina," based on Goldoni's play; Gliere's "Bronze Horseman," based on Pushkin's poem; Prokofiev's "Stone Flower," based on Bazhov's fairy tale; Balanchavadze's "Ruby Stars"; Tchulaki's "Youth," on Soviet youth; Yefimov's "The Grasshopper and the Ant," for children (based on Krylov's fable); operas: Meitus' "Young Guard," based on Fadeyev's novel; Pashchenko's "Wedding of Kretchinsky, based on the play by Sukhovoy-Kobylin; Koval's "People of Sevastopol," based on the defence of Sevastopol; Khrennikov's "Frol Skobeyev," based on Russian vaudeville of the 17th century; Shaporin's "Decembrists" and Stepanov's "Ivan Bolotnikov," (both based on events in Russian history).

Here is a further example, the compositions for which Stalin Prizes of 1948 were awarded. It is here in the first place that the attack on the freedom in creating, of which Werth writes with so much gusto, would find expression:—to Milyutin of Moscow, for songs; to Arutyunyan from Armenia, for the "Motherland Cantata"; to Kapp from Estonia, and Balasanyan of Moscow, for ballets on subjects from ancient folk epics; to Bunin of Moscow, for a symphony; to Gasanov from Daghestan, for a piano concerto; to Filippenko

of Kiev, for a string quartet ; to Knipper of Moscow, for his symphonic suite ; to Budashkin of Moscow, for a composition for folk instrument orchestra ; to Amirov from Azerbaijan, for symphonic pieces ; to Dvarionas from Lithuania and Kabalevsky of Moscow, for violin concertos.

Where in all this is there evidence of imposed limitations ? What are they ? In a banning of any but Soviet subject-matter ? Wrong ! In a narrowing-down of genres ? Wrong again ! In a ban on purely symphonic or chamber music ? Wrong again ! Where, then, is this pressure on the freedom to create ? It must be clear to all who approach this question honestly and impartially that all of it is lying invention !

Some facts from my personal experience show that the following compositions were written by me in the last five years on contracts with the State, of which I spoke earlier : two piano sonatas, 24 preludes for piano, a string quartet, a violin concerto, a 'cello concerto, and an opera. I can assure you that *all of it was written on my own initiative, with full freedom of choice in genre and theme*. No one stopped me from writing what I wanted to, and I received the greatest possible assistance.

A few words more about myself. Werth says of me that I am a composer who has been "dismissed," that I am "in disgrace." I believe that the best refutation of this is the fact that I am standing here, before you, as the representative of Soviet music ! I continue to work. My compositions are being performed and, as you know, I even received a Stalin Prize this year. I hope that after this you will not believe many of the other things Werth has written about us.

He further asserts, for instance, that since the Resolution of the Central Committee, certain composers are not allowed to work, and that their compositions are not being performed. This is a lie, too ! Here are a few examples. The first deals with Prokofiev. His ballets "Cinderella" and "Romeo and Juliet" are staged continuously, in the best theatres of the country, including those in Moscow and Leningrad. His new ballet, "The Stone Flower," has been accepted for production in the Bolshoi Theatre, in Moscow. The Leningrad Opera is continuing with its production preparations of the second part of his opera "War and Peace." His "Alexander Nevsky," his piano and violin concertos, "Zdravitsa," "Peter and the Wolf," his Fifth, and the "Classical" symphonies, and his compositions for piano, are continuously being played at concerts. At present he is finishing the score of a new ballet, and in addition he has recently written a 'cello sonata.

Next—Shostakovich. His best symphonies, the First, Fifth, and Seventh, are performed by philharmonic societies, and are also broadcast.

His music can be heard in several new films, and his new cantata, which recently had a very successful performance in the Union of Composers, will in a month be performed at a Philharmonic Society concert.

Finally, some news about Myaskovsky. His symphonies, violin and 'cello concertos, and his quartets have not been dropped from concert programmes, and are not going to be dropped. He has lately written a new symphony, a quartet, and three piano sonatinas—on a basis of State contracts, of course. A few days before I left by air for Britain I visited Myaskovsky. He was my teacher, and he is 25 years older than I am, but that does not prevent us from being very good friends. He played some of his new music to me, told me about his creative projects, and I must assure you again and again that nobody prevents him from working just as he pleases, and he is given any amount of assistance.

It stands to reason that not all the compositions written by all composers are able to maintain themselves in the concert repertoire. And I believe that composers have only themselves to blame if they have written, along with compositions which enjoy popularity and recognition by the public, works which do not achieve this popularity and recognition. I do not believe that the

dropping from the repertoire of a work which found no favour with the public, or even aroused protest, can serve as evidence of pressure on the composer. As far as I am concerned, at any rate, I can say that there was only one reason why some of my compositions have not been performed: the compositions concerned turned out to be not good enough for the public.

I think that all the facts which I have just laid before you, and the number of which could be considerably increased, provide a sufficiently convincing refutation of those lying assertions about us which are being spread by reactionary circles abroad.

The Party helps us in our work by pointing out to us our mistakes and errors, and by showing us the road along which we can protect ourselves from these errors and mistakes, and achieve the very best results. The resolution of the Party only put into words the opinion of the people who find no pleasure in listening to meaningless formalist music. It expressed the opinion of a people whose every fibre draws them towards genuine, beautiful art. And we have not the slightest doubt that this resolution will guide our musical art to further successes.

Our foreign critics frequently accuse us of consciously dedicating our creative work to the service of the present, to the service of the people. They see in this something harmful for our art. A hundred years ago Belinsky, the great Russian critic, made the following remarkable statement:—"It is easy to reconcile freedom in creative work with service to the present; there is no need to constrain oneself to write to a theme, or to put pressure to bear on one's fantasy. It is only necessary to be a citizen and son of one's society, and a child of one's epoch, to make its interests one's own, and to fuse its aspirations with one's own. Sympathy is needed, and love, and a healthy, practical feeling for the truth, which does not segregate conviction from deed and creative work from life."

How profoundly modern those words sound to-day! Is it not clear that "service to the present and to one's people" can terrify only him who fails to understand this present and is afraid of it, who finds the interests and hopes of his people strange and unintelligible?

For us the interests of our people and their hopes and ideals are inseparable from our own interests and hopes and ideals. For us service to the progressive ideas of our times represents the highest expression of creative freedom.

The struggle of the two tendencies in contemporary art is an unalterable fact. It finds varying expression as the localities vary, but only the blind can deny that it exists. We are firmly convinced that formalism, widespread as it may be to-day in bourgeois music, is not a new road for music, but a temporary diversion. It is a form of ideological malady, the causes for which are many and profound. This malady is the specific expression in art of the present state of capitalism, of its decline and degradation; and it is a reflection of the blind alley which contemporary bourgeois culture has reached. The struggle of the two tendencies in art—realist and formalist—is, of course, an expression of the struggle of two opposite conceptions of the world, the socialist conception and the bourgeois conception.

To this day there are people who believe that art can remain aloof from politics. The International Society for Contemporary Music tried, as we know, to maintain such an "apolitical" attitude until recently. We know that the most recent festival of the Society took place in Palermo in spring, and coincided with the Paris Congress in Defence of Peace. We know, too, that the resolution dealing with affiliation to the Paris Congress—i.e., with ideas which are now shared by all progressive people in the whole world; we know that this resolution was adopted by only eight votes out of the fourteen of the voting members of the board of the Society. How suddenly the link between politics and music can reveal itself!

Thus, the struggle of the two trends in art—realist and formalist—as well

Continued on Page 7

BOOK REVIEWS

Slavonic Encyclopædia. Edited by Joseph S. Rousek, Ph.D. (Philosophical Library, New York)

THE Slavs forming the most numerous kindred group of people in the world certainly deserve an encyclopædia devoted exclusively to them, and Rousek's *Slavonic Encyclopædia* forms a handy book of reference to the Slav peoples inhabiting not only Slavonic countries but also those living outside these territories—in Italy, America, &c.

The architecture, history, literature, art, army and navy, education, constitution, family, foreign policy, music, nationalism, science, &c., of each Slavonic country is dealt with under these and other appropriate headings. At the same time descriptions are also given of important towns, people (living and dead), and various historic events. The different subjects having been written by a large number of authors, necessarily vary in interest and veracity.

As regards the sections dealing with events and people in the U.S.S.R., with which we are exclusively concerned in this review, it may be said at the outset that, although a good deal of useful data is given regarding its history and economic and cultural development, many of the articles are unfortunately marred by a strong anti-Soviet bias. Thus the author of the article on the "Foreign Policy of the U.S.S.R." gives a thoroughly distorted idea of Soviet policy during and particularly after the war, and concludes by declaring:—"Meanwhile, if the U.S.S.R. can get the Allies to disarm while she at the same time discovers the secret of the atom bomb, she will be ready within a generation to undertake the war for world conquest which she has planned for so long!"

(It should be observed that the data in the *Encyclopædia* is mainly up to 1946.) It would surely be difficult to find any passage of the same size on Soviet foreign policy which is so full of mischievous misrepresentation.

Similarly, the article on the Army and Navy, among other distortions of the real position, speaks of the Soviet Army and Air Force being "prepared for offensive war," and urges that the U.S. must combine with Britain, France, and *China* to "preserve American Democracy and help protect the other democratic countries" "against any Russian aggression."

The section dealing with Russia under

the heading "Constitution," whilst treating the development of Tsarist Russia towards constitutional government sympathetically, thoroughly distorts the Soviet Constitution. The author also has no understanding at all of the fundamental unity of aims and ideals of the numerous nationalities that comprise the U.S.S.R. and of the degree of control of their own affairs exercised by the peoples of the sixteen Republics which make up the Soviet Union.

Naturally, the Central Government of the U.S.S.R. exercises a general control over both home and foreign affairs of the various Republics—otherwise there could be no unity of purpose among them—but the fundamental point is that each of the Republics is an equal amongst equals, and each has a powerful voice in the control not only of the affairs of its own republic, but also in the internal and external affairs of the Union as a whole.

The author actually writes of the "bankruptcy of the policy" of the so-called "cultural autonomy." We would suggest that the author of this article interviews—at random—workers in the factories, peasants in the fields, students at the universities, professors in their laboratories and studies, say, of the Central Asiatic Republics (which my husband and I did in 1946), or in the Baltic Republics, or in Georgia, Azerbaijan, Ukraine, and the rest of the sixteen Republics, and he would learn that the cultural autonomy is by no means only "so-called," and that if there is any bankruptcy floating about, it is in his own conceptions, and in his expectation that the Soviet national policy would ultimately fail to win the loyal support of the various nationalities for their own Government—the Government of the U.S.S.R., of which they themselves are a part.

At the same time, other articles dealing with the cultural and economic achievements of the U.S.S.R. as a whole and of the separate Republics of the Union, although often also not free from anti-Soviet bias, do for the most part give a picture of very remarkable progress, particularly among those nationalities which were the most backward and oppressed under tsardom.

The articles on Soviet literature, music, and medicine are amongst the most factual and are well worth reading. The biographies of the various historical personages give some useful reference data, but are not very inspired and sometimes quite inadequate, although no doubt this is largely due to the exigencies of space.

Finally, one or two mistakes must be mentioned. Under the heading "Brest-Litovsk Treaty"—only the Treaty signed on February 9th, 1918, between the Ukraine Rada and the Central Powers is given. Actually the one that is generally known as the Brest-Litovsk Treaty is that between the Russian Soviet Government and the Central Powers, signed on March 3rd, and ratified March 16th, 1918. Another error—probably a misprint, occurs on page 253—where the oil resources of the U.S.S.R. are given as 6,376,000 metric tons; actually the estimated resources in 1937 were given as 6,376,300,000 tons, and subsequently this was said to be very much of an underestimate.

ZELDA K. COATES.

The Storm. By Ilya Ehrenburg. (Hutchinson's International Authors.)

MEMORIES are short, and already the momentous happenings of the war are receding, forgotten—or at best but dimly remembered—in the press of current events.

The Storm is a reminder of what Europe went through in the grim years between Munich and the Nazi surrender. A work of Tolstoyan dimensions, it may well come to rank as one of the finest achievements of post-war literature.

To suggest its shortcomings first—for it was inevitable that there should be shortcomings in a work written so close upon the heels of history. It has a cumbrous *dramatis personæ*, even for a Russian novel, and the reader is switched from one set of characters to another, with little chance of getting well acquainted, even with Sergei, who in a book where all are heroes, is *the hero*.

The author's style, masterly and inspired as it is on the whole, betrays a tendency to lapse into mere journalese. Major battles are flicked off in a few laconic phrases. Incidents are related without having been felt, or else, having been felt, the writer has been too outraged to communicate his emotion to the reader. On the other hand, the book—with 800 pages—runs to excessive length. The reading can be tedious.

For all this, *The Storm* is a noble achievement, which may be mentioned in the same breath as *War and Peace*, and will provoke comparison with the old masterpiece in any case. The canvas is as large as Europe. The entire course of the war is traced, and we learn what the Russians were doing and thinking in the rear, as well as suffering at the front, during their four long years of struggle. Probably it was only the documentary technique, the clipped phraseology of

the war correspondent, which was capable of recording the horrors of the German invasion of Russia—and *The Storm* has hangings, shootings, and tortures in almost every paragraph—without exhausting the pity and terror of the reader long before the end.

In writing of France, and of the French Resistance, Ehrenburg is at his easiest and his best. He knows Paris intimately, and has obviously a profound sympathy for the French and for their culture. Lancier, the industrialist—gourmet and lover of the fine arts—his daughter Mado who turns Communist, Nivelle the "police" poet, are convincing personalities, who live in the memory longer than many of the Russian characters, excellently drawn as they are.

The book is full of memorable sketches, of men and women, of the cities and of the countryside; and when Ehrenburg allows himself to soar, his prose takes on a passionate eloquence that has in it the ring of poetry. There are tense descriptions of the fighting on the vast Russian front. The battle for Stalingrad is handled with both power and restraint.

Flaming indignation there is in this book, and bitterness. But even in the midst of their ordeal it seems the Russians knew how to joke. There is, for example, an ironic reference to the belated opening of the Second Front—"Serving up the mustard after the beef is eaten!" There are a few jibes at the English "Misters" and at American generals, but the comment is usually richly deserved and never unfair. Even the Germans, at their most degenerate, are portrayed with an admirable objectivity. The author has avoided indulging in the rhetoric of condemnation which would have been so easy—and so natural.

The Storm—a little difficult to get into—has certainly a tremendous cumulative effect. Death stalks through its chapters, and yet we are left with an impression, at the end of optimism and of the invincibility of life. Evil broods over the scenes of destruction like a smoke-pall, but faith survives in human greatness and in the future.

One is prompted to ask: Where in the West is writing of comparable stature and vitality to be found?

R. ROBERT.

Anton Chekhov. A Critical Study. By William Gerhardi.

A RE-ISSUE of this book is more than welcome at a time when the plays of the great Russian dramatist are being more generally performed and read than ever before. All those whose task it is to produce these plays should possess it.

Mr. Gerhardi approaches his subject

with understanding and—what is more important—with love. He quotes extensively and with effect from the plays, the short stories, and the letters, and there is a masterly analysis of "The Three Sisters" which makes one wish that he could spare a little of his talent for regular dramatic criticism. In less than a hundred and sixty pages the delicacy, the humanity, the poetry of Chekhov, are so revealed that one feels immediately compelled to sit down and read him all over again.

As I have said, the time is ripe for this re-issue. For it is inevitable that—so far as the plays are concerned—the increasing interest taken in them by producers should bring with it an increase of misunderstanding as to what they are about and how they should be expressed to English audiences. Interpretive artists have discovered Chekhov's magic; they have not all known how to make that magic live. Audiences all over England are being suddenly faced with "Uncle Vanya" or "The Cherry Orchard," when they may have expected to see "Traveller's Joy," or "Arsenic and Old Lace"; it is important that when confronted with Chekhov they should see him interpreted as he would have wished, and, furthermore, that they should have some guidance for their approach.

This does not always happen. The English tend to like their drama cut and dried, and expressed in terms of black and white. In this they are no different from the Russian audiences of the pre-Chekhov era—Chekhov's own point of view is quoted by Mr. Gerhardi in a letter to Suvorin. He says: "You confuse two things, *solving* a problem and *stating* a problem correctly. It is only the second that is obligatory for the artist."

There is Chekhov's method in a nutshell. His plays present a maze of conflict: there is scarcely a line which does not throw into relief one aspect or another of the complex pattern of problems which man makes for himself in his struggle to relate himself to his environment, his fellow-men and his own ego. It is not for Chekhov to solve these problems, nor is it for us. It is for Chekhov to perceive and illuminate, and for us to ponder and to wonder at the strange beauty that he makes the pattern present.

Mr. Gerhardi's achievement is that he has not only made Chekhov clear to the English reader and audience, but that he has also pointed the way to Chekhov's interpreters in such a fashion that no sensitive actor or producer should be able to go wrong. He has explained in print what to many of us has always seemed inexplicable. Let me finish by quoting his opening passage, which, I think, no lover of Chekhov can read without wanting to go further:

"There is an experience familiar to travellers. You sit at a train window, and the train shoots through the approaches to some big town, and you see the tall squalid

houses with the washing hanging out of the window, or perhaps a carpet being beaten in the yard; and your thoughts shoot back to those houses, carpets, and linen, and the people living in their atmosphere. How strange, you think, that what is alien to you should be the very fibre of their existence. And you become aware of the diversity of life, and of your hopeless handicap in keeping pace with it—life is too big, too quick, too varied—and of your puny self.

"The approach is from without (involving the particular thrill described); the experience from within, it is we who live these hitherto unsuspected lives with the acuteness, with the privacy indeed, of reminiscence. We say as we read Chekhov: 'How true to our own experience!' But we are living new, undiscovered lives. How is it? Because in truth there seems nothing that Chekhov does not know."

Those who do not know it already may see from the above that Mr. Gerhardi knows how to write. JOHN FERNALD.

The Young Maxim Gorky,

1868-1902. By Filia Holtzman.

(Columbia University Press, London: Geoffrey Cumberlege.) 16s.

Through Russia. By Maxim Gorki. [Translated from the Russian by C. T. Hogarth.] (No. 741 in Everyman's Library; Dent.) 4s. 6d.

MRS. HOLTZMAN'S book is designed to help fill a rather surprising gap. "There is no definitive biography of Maxim Gorky," she states, "in Russian or in any other language," although there is a mass of material, a great deal of it untranslated, on which she has drawn freely.

This story of Gorky's career to the point when *The Lower Depths* made him world-famous, is really a group of loosely-related biographical essays. It starts with his arrival in Tiflis (the date should be 1891, not 1894, as printed on Page 3), and the publication of his first story, "Makar Chudra," the next year. Then comes an account of his activity as story-writer and journalist. (Mrs. Holtzman shows conclusively that as Yegudil Khlamyda of the *Samara Gazette* in 1895-96 Gorky had a large following.) After this chapter the biographical pattern breaks down. Mrs. Holtzman deals with particular aspects of Gorky's art, moving back to his childhood or the years immediately before Tiflis to explain how he came to be what he was.

At this stage one misses an outline of Gorky's life for reference.

However, these chapters are interesting in themselves. The one on his use of folklore (owing much to N. Piksanov) shows how legends of Bessarabia and Persia, of Turkos-Tatars and Bashkirs, entered his art along with Russian tales. His love of folk story-telling gave Gorky his markedly rhythmic prose style, of which Korolenko tried hard to cure him. Gorky the poet, as Mrs. Holtzman observes—and it is not realised by us how much poetry he wrote as a young man—was often present in his prose. There is an interesting chapter on his search for a hero, which led him from the tramps and rebels of his first stories to Pavel Vlasov in *Mother*. On his literary relationships Mrs. Holtzman has written well. There was Korolenko, the "great, handsome writer," who "told me much about the Russian people that no one before him had been able to tell me"; Chekhov, closer in outlook to Gorky than his plays and stories reveal; and Tolstoy, who responded to Gorky's deep admiration by a half-friendly, half-distrustful curiosity about one whom he noted down as "a real man of the people."

Mrs. Holtzman's study is well documented and up to date. It is sympathetically and sensibly written, and for the English reader very welcome, though anyone who can get access to the Russian materials will probably find its main value in the excellent bibliography.

Gorky, as Mrs. Holtzman tells us, revised his work constantly. This may explain why "The Birth of a Man," the opening story in *Through Russia*, reads there so differently from the standard text. But even so, this 30-year-old translation is not good. Not always accurate (an Orel woman becomes a woman from Orlov!), it is marred by verbosity and what looks like private enterprise. One sentence will show this. Translated baldly, it runs: "A low moan in the bushes—a human moan, always in fellow-feeling, shaking the soul." The *Everyman* reader gets this: "But hark! From some point among the bushes a low moan arose—the sound which never fails to thrill the soul and move it to responsive quivers!" Compare this with the 1948 Russian rendering: "a human moan, which always goes to the heart." Mr. Hogarth may, of course, have been using a primal version, but there is no defence for leaving it like that. Time has stood still with this book. On the flyleaf there is a brief summary of Gorky's life, which ends thus: "In 1922 settled at Sorrento." The uninformed reader must wonder why this distinguished exile has written nothing since 1926, the last date given in the book list. For the good repute of Everyman's Library, this volume should be withdrawn and issued in a more accurate and pleasing translation.

HENRY GIFFORD.

Thomas de Quincey. Revolt of the Tartars. Illustrated by Stuart Boyle. (The Dropmore Press, 1946. 450 copies only). 5 guineas.

IN the beginning of the seventeenth century the Oyrot tribes of Western Mongolia, being pressed by their Eastern Mongolian rivals, moved some 3,500 miles in the north-western direction.

These Buddhist emigrants settled in the steppes North of the Caspian Sea and accepted Russian suzerainty. A century-and-a-half later, they had some difficulties with their protectors, and decided to return to their old homes. The formidable trek of 33,000 families began in full winter (January, 1771). On the way the Oyrots sustained great losses, as the Muslim Bashkirs, Kazakhs (not to be confused with Russian Cossacks) and Kirghiz, whose territories they had to cross, attacked and pursued them. Only after eight months the survivors reached the Chinese territory and were re-settled in Dzungaria. In the following year the khan Ubashi travelled to Peking where the Emperor showed him great kindness.

This is the story which struck the imagination of Thomas de Quincey, who read two contemporary reports and recast them with considerable freedom. The paper appeared in *Blackwood's Magazine* in 1837, and has now had the honours of a *de luxe* edition. No praise would be too high for the beautiful production of the Dropmore Press: paper, type, spacing, and binding are perfect. The only dissonance are the illustrations. Over de Quincey's realistic story the artist builds up grotesque visions of a kind of Kalmuk Apocalypse. He confuses types, costumes, and details. The picture on Page 51 is a caricature (Russians in Central Asia dressed as Caucasians), and that on Page 67 a total failure. Nostalgically one recalls the lovely illustrations of the Kalmuk poem *Jangha* by that thoughtful and delicate artist Pekovsky!

On the whole, did de Quincey's forgotten essay, full of mis-spellings and misunderstandings, merit such an outlay in these days of austerity?

V.M.

A History of Russian Literature
by D. S. Mirsky. Ed. F. J. Whitfield. Routledge & Kegan Paul. 25s.

This is a fusion in a condensed form of the author's two books, *History of Russian Literature* and *Contemporary Russian*

Literature, written long before the Five Year Plans transformed Russia. While much of the information is valuable, many of the judgments have been proved wrong, and the author's ivory tower attitude gives an unreal quality to this very readable book. It is a pity the editor could not refrain from repeating the ignorant prejudices about Soviet culture.—B.L.K.

"Mongolian Journey." By Henning Haslund. (Routledge & Paul.) 18s.

IN Northern Asia a man's attitude to the Soviet Union may be gauged by his attitude to the Mongolian People's Republic, or "Outer Mongolia," as it used to be called by the Chinese Empire. No one who has read Mr. Henning Haslund's previous books could expect him to show a favourable attitude towards either the U.S.S.R. or the M.P.R. For instance, in "Men and Gods in Mongolia," he describes how, before the Japanese full-scale assault on China, he was taken by car to the Japanese Concession in Tientsin to meet P'u Yi, the exiled ex-Emperor of China and future Japanese puppet "emperor" of "Manchukuo": this interview can hardly have been arranged for nothing. And in his new book he describes journeys all over Japanese-occupied Inner Mongolia—journeys which the Japanese seem to have hindered in no way, though at the time they took less than kindly to the mere presence in that part of the world of almost any Westerner.

"Mongolian Journey," the description of these travels, was first published in Denmark in 1946, after the defeat in Manchuria and Inner Mongolia of Japan's best army by the Far Eastern Soviet Army and the army of the Mongolian People's Republic. It contains much material on the life of the Inner Mongols which is of great interest to the Mongolist. And in this book, while he still manages hardly to mention the Soviet Union at all, he says a little more about the M.P.R. What he does say is an admission that—

". . . it is said that conditions have improved in many respects . . . school attendance has been made compulsory; venereal diseases—which had affected practically everyone—are said to have diminished in extent so greatly that they now affect only 26 per cent. of the population."

It is true that, in view of what has been written by world-wide authorities on the achievements of the Mongolian People's Republic, he could hardly say less; but that Mr. Henning Haslund should say so much, is enlightening.

G.D.R.P.

We should like to draw the attention of our agricultural readers to *Artificial Insemination of Farm Animals in the Soviet Union: A Visual Guide to the Study of Artificial Insemination for Breeders, Farmers, and Veterinarians*. This is a translation by J. S. Goode of the official textbook issued by the Ministry of Agriculture of the U.S.S.R., and is edited by H. B. Rudduck, M.B., B.S., B.V.S.C. Published by Angus & Robertson, 1948. 42s. 176 pages.

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BEYOND THE CASPIAN (A NATURALIST IN CENTRAL ASIA). By D. Carruthers. Oliver & Boyd. 22s. 6d.

SIX FAMOUS PLAYS BY TCHEKOFF. Introduction by Marian Fell. Gerald Duckworth & Co. Ltd. 8s. 6d.

STALIN: A POLITICAL BIOGRAPHY. By J. Deutscher. Oxford University Press. 25s.

TALES OF GOOD AND EVIL. By N. Gogol. Translated by David Magarshack. John Lehmann Ltd. 8s. 6d.

LENIN AND STALIN ON THE PARTY. Little Lenin Library. 1s.

SOVIET STUDIES, VOL. 1, NO. 1, JUNE, 1949. Blackwell. 7s. 6d.

A MODERN UKRAINIAN GRAMMAR. By G. Luckyj and J. B. Rudnyckyj. Geoffrey Cumberlege, Oxford University Press. 20s.

S.C.R. ACTIVITIES

WHILE the visit of the Soviet Delegation, referred to elsewhere, has naturally been the outstanding feature of the Society's autumn activities, the regular activities of the departments and Sections have also been carried on. In addition to the regular information services provided by the Library and the Exhibition Department, several important public meetings have been held. Professor J. D. Bernal, F.R.S., on his return from a visit to the U.S.S.R. during the summer, spoke on "Science in the U.S.S.R. To-day" at a well-attended Science Section meeting on October 15, at the Beaver Hall, with Mr. J. G. Crowther in the chair. He also addressed a meeting organised by the Architecture Group and the Association of Building Technicians, at the Architectural Association, on October 19, when Mr. Arthur Ling presided.

The centenary of the birth of Academician Ivan Pavlov, commemorated in the last issue of the *Anglo-Soviet Journal*, was marked by a series of lectures and film shows. The Soviet biographical film "Academician Pavlov," was shown at the Soviet Embassy on September 27, and also, in conjunction with the Film Section, on December 8. A paper on "Recent Advances in the Study of Conditioned Reflexes," was read by Dr. Angus McPherson, on October 6, with Dr. Dorothy Needham, F.R.S., in the chair; Dr. B. H. Kirman read a paper on "The Application of Conditioned Reflexes to Psychiatry," on October 13, when Professor L. S. Penrose took the chair; and Mr. J. G. Crowther lectured on "Pavlov, Scientist and Man: His Place in the History of Civilisation," at the University of London Institute of Education, on November 3, with Mr. A. W. L. Kessel presiding. The film "The Mechanism of the Brain," was shown at Guy's Hospital, on November 28, introduced by Professor Spurrell.

The Film Section showed "The Battle of Stalingrad" (Part I), on October 10, at 18, Kensington Palace Gardens (by courtesy of the Soviet Embassy) and also arranged a lecture by Mr. Ivor Montagu on November 17. Mr. Montagu spoke on aspects of the Soviet cinema, seen on his recent visit to the U.S.S.R., and Mr. Thorold Dickinson was in the chair.

Another recent visitor to the U.S.S.R., Mr. Jack Lindsay, spoke on September 13, when Mr. James MacGibbon was in the chair, and the Writers' Group arranged a further meeting on December 13, when members of the audience were asked to make five-minute speeches on "My Six Favourite Russian Books," a prize being awarded to the speech adjudged to be the best by the audience themselves.

The numerous other activities of the S.C.R. include a series of play-readings inaugurated by the Theatre Section with "Father Unknown," by V. Shkvarkin, produced by Oscar Quitak in co-operation with the Under-Thirty Group, on December 4; the collection and translation by the Education Section of material on psychology in the U.S.S.R., nursery-infant schools, and the work of Makarenko; the entry by the Chess Section of a team in the British Chess Federation's tournament; the preparation of a number of bulletins by the Legal Section; and the continuation of the successful Russian Conversation evenings at 14, Kensington Square.

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The Cultural Delegation taking refreshment after the Press Conference at the S.C., right to left, Alexei Surkov, Pavlo Tychina, Professor Glushchenko, Academician Volgin, Dmitri Kabalevsky, Dr. N. V. Matkovsky, and V. A. Fandyushin, secretary to the delegation.

Our Honoured Guests. A joke enjoyed by scientist Glushchenko (left) and historian Matkovsky.





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At the exhibition in Moscow of Kazakh literature visitors could see translation of Russian and world literature as well as national Kazakh literature



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of the Saltykov-Shchedrin library
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of a medieval library
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Above: The very popular accordion players' circle of the Stalin Automobile Works' Club.

Below: The symphony orchestra at the Stolyarsky Music School, Odessa, where 400 gifted boys and girls are given the opportunity to become musicians.

